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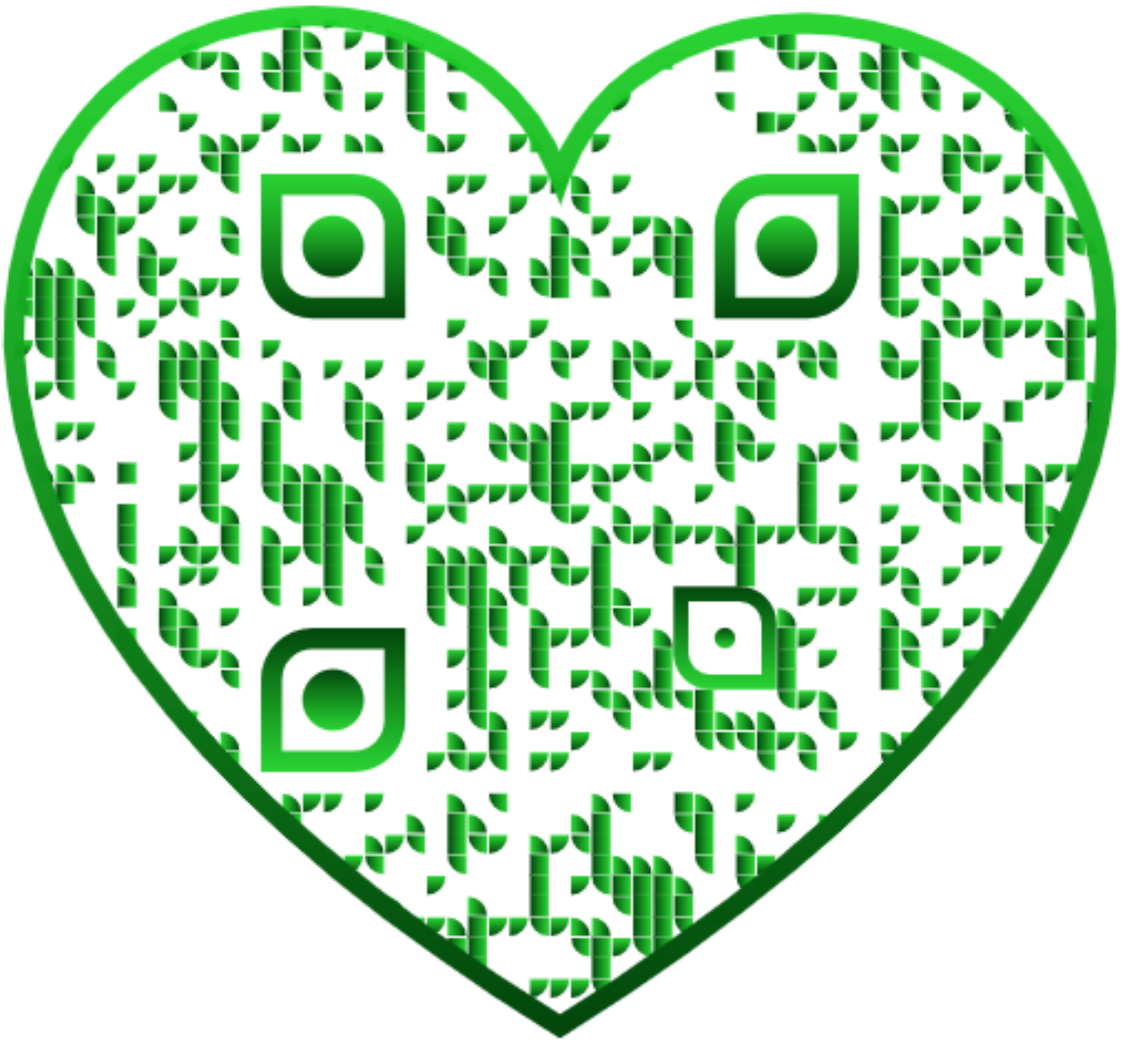

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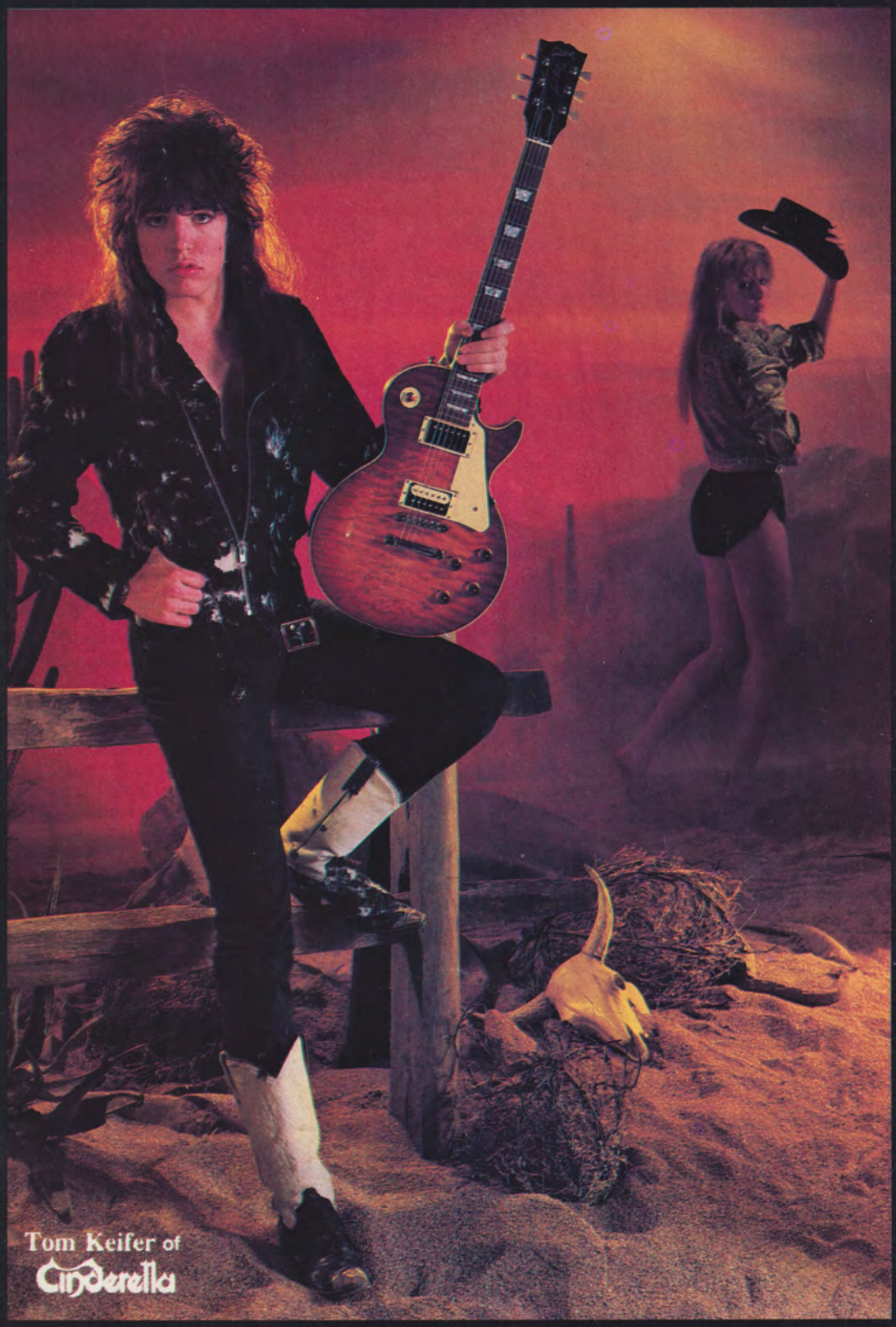

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Neil Zlozower, Inc. **Rob Halford: "The enthusiasm of youth is no substitute for experience."**

ROB HALFORD

by Winston Cummings

Each month, *Hit Parader* sojourns back in time with a rock and roll celebrity to learn about his formative years. This month's time traveler is Judas Priest's blond bomber, Rob Halford.

It was once believed that rock and roll was strictly a young man's game; hit the magical wall of 30, and you might just as well hang up your rockin' shoes. Thankfully, that attitude's changed quite a bit in recent years as one could suit up a veritable heavy metal all-star team with over-30 rockers like Paul Stanley, Ozzy Osbourne, Mick Mars, David Lee Roth and Ritchie Blackmore. One man who's particularly proud of the new perspective he's achieved since passing the "30 barrier" is Judas Priest's inimitable Rob Halford — a guy who sincerely believes in the cliche: you don't get older, you just get better.

"As I get a bit older, I see all the different influences I can bring into my life and my music," Halford explained. "Having lived through the era of Led Zeppelin and Deep Purple means a great deal to me, and it's given me a better understanding of the growth of heavy metal. I know where the form's come from, so I feel qualified to discuss where it's going. I'm certainly not putting down younger bands — after all, many of them cite Priest as a major influence. But the enthusiasm of youth is no substitute for a bit of experience."

Halford began gathering his experience on the outskirts of Birmingham, England, where he was born in 1951. His family was middle class, with his father bringing home the proverbial bacon by working nine hours a day in a steel factory. Seeing his father return home each night exhausted and disgusted convinced Rob to seek a more creative and fulfilling means of making a living. Though his vocal talents were first discovered when he was singing in the school choir at the age of eight, it wasn't until he reached fifteen that he began to take music seriously.

"The first band I was ever in was called Thark," he recalled. "I enjoyed the music we made, but I really never viewed it as a possible career. We didn't do any original material, just cover versions of the popular songs of the day by groups like the Stones, Free and the Yardbirds. If you had told me then that I'd make a living out of playing rock and roll I would have laughed. To me it was merely a diversion — at least until the time I got out of school."

Upon leaving school at the age of 18, Halford first pursued a career in the theater. His first paying job was as a lighting designer for the Grand Theatre in Wolverhampton, but soon the urge to be in the spotlight hit. He tried his hand as an actor, but when he realized he'd have to spend years of effort before he became even passable, he returned to his first love — rock and roll.

"I was a bit confused at the time," he admitted. "I wasn't that different from most teens who approach that all-important crossroad early in their life. Decisions have to be made, yet nobody knows what the right decisions are. I decided to join a band called Lord Lucifer, which only lasted a few months. Then came another group called Hiroshima, which was playing a brand of hard rock that I imagine was a forerunner of what Priest later tried. I realized that I felt totally at home onstage. The acting background I had made my transition to being in a band easier. Looking back, I realize that was a very confusing, but also a very exhilarating period in my life."

It wasn't long before Halford hooked up with K.K. Downing, Glenn Tipton and Ian Hill, and formed an early incarnation of Judas Priest. At the time, heavy metal was far from the internationally acclaimed medium it is today. In fact, the fledgling unit had to struggle for every step they took. But, needless to say, they succeeded — and emerged as one of the most influential metal units of all time. For Halford, that success has been the highlight of his life.

"What can compare to working with your close friends to create something like a rock and roll band?" he asked. "When you become successful doing what you believe in, there's no greater satisfaction on earth. I've been very fortunate in my life because the hard work I've put into my work has been rewarded. It's hard for me to believe that Priest has been playing for 15 years now. But age is no barrier in heavy metal. The drive to be best is still there, and as long as that remains, Priest will keep rocking." □

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INFORMATION CENTER

Poison's Bret Michaels is proud to announce that he's now a member of the Dark Angels, the motorcycle gang started by **Motley Crue.** "I went down to visit the **Motley** guys a few weeks ago," Bret said. "Tommy and Nikki took me to the strip club where they made me go through the Dark Angels' initiation. First, they made me dance nude on a table-top, then they had some of their biker friends hold me down while they bit me on the arm. I still got the scars."

****

Lovely **Lita Ford** is still searching for a band to go on the road with her in February. "It's real tough finding musicians in L.A.," Lita said. "I don't mean that there aren't a lot of them — they just aren't very good. Every guitarist I meet thinks he's **Yngwie Malmsteen.** I'm just looking for a solid rhythm player who can take some of the pressure off me."

****

Def Leppard's Joe Elliott reports that getting back on the American tour trail has been even better than the band had expected. "A lot of people forget that this is the first time we're starting a U.S. tour as headliners," he explained. "Back when **Pyromania** came out we were the special guests on **Billy Squier's** tour for a month. This time, we knew the pressure would be on us right from the start — but we love it. The fans have reacted incredibly to our new stage set. It is a great show — but it's nice to know fans really dig it."

****

Judas Priest have finished work on their next LP due out in March. While the band members admit to some disappointment over the acceptance of their recent live LP, they feel confident that this new studio disc will place **Priest** right back at the apex of the metal world. "This album has some classic **Priest** material on it," vocalist **Rob Halford** stated. "In fact, to my ears this may well be **Priest's** ultimate metal statement."

****

Europe's Joey Tempest recently checked in with the **Info Center** to tell us about his band's new album. "We learned so much through the success of **The Final Countdown,**" he said. "We've been able to take that knowledge and put it to great use on this record. We're confident that fans everywhere will now accept us for both our hard material like *Rock The Night* and our more melodic songs like *Carrie.* We'll have even more diversity next time."

****

TIDBITS AND ASIDES

Has Jon Bon Jovi decided to really cut off all his hair?... Will **Ozzy Osbourne** possibly have two guitarists on tour with him next year?... Has **Yngwie Malmsteen** decided to "sell out" in order to gain more commercial recognition?... Will **David Coverdale** releasing a live video as **Whitesnake's** next career move?

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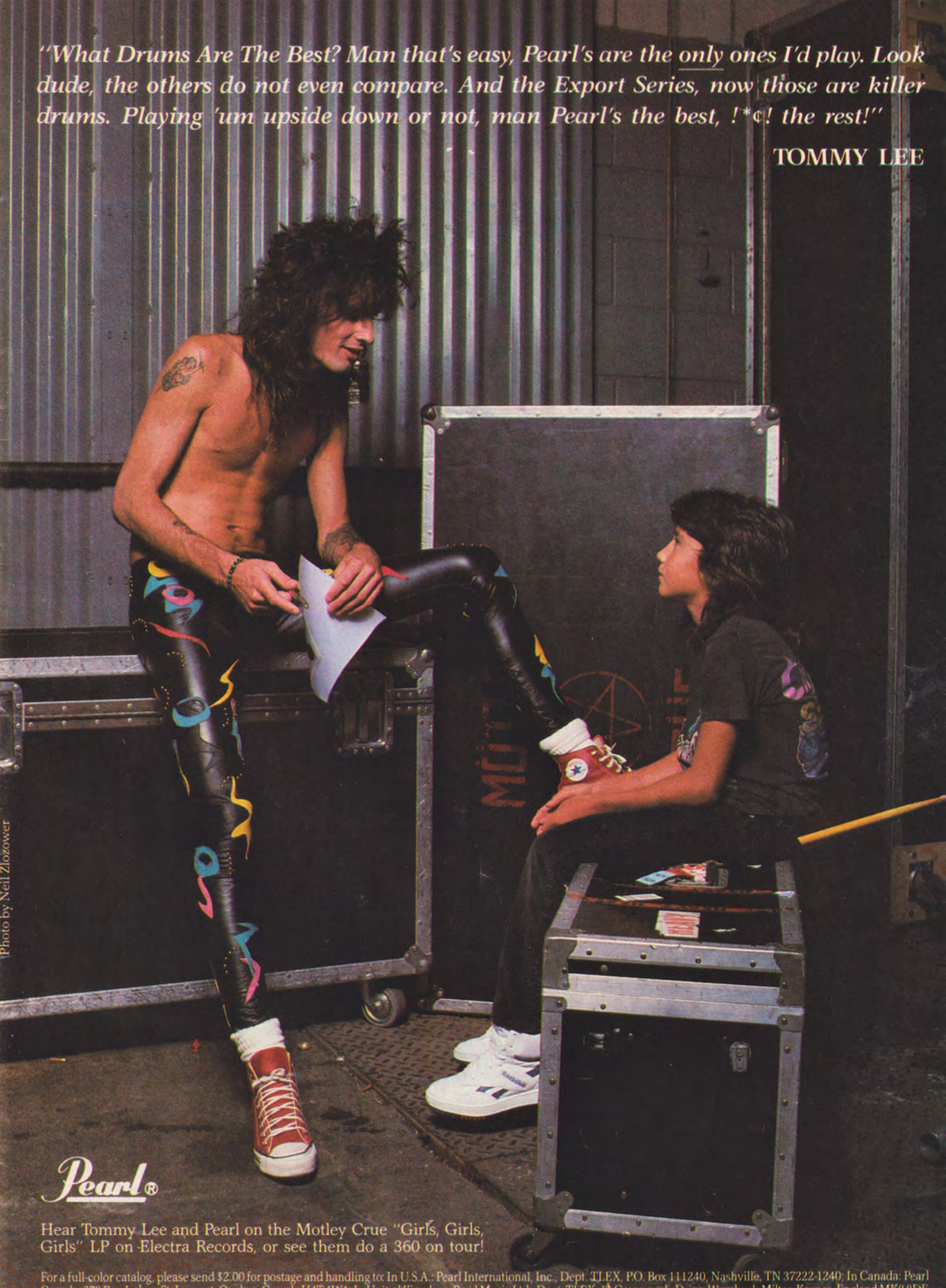
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Tony MacAlpine

by Andy Secher

West Coast Guitar Demon Casts Aside Comparisons To Release **Edge Of Insanity**

He's been called the new Hendrix and the black Yngwie, but Tony MacAlpine takes all the praise in stride. With the release of his first major label LP, *Edge Of Insanity*, this West Coast native is proving he has an instrumental vocabulary all his own. Sure he's heard the comparisons, but MacAlpine would rather have people focus on the uniqueness of his efforts than on any superficial similarities he may share with more noted performers. Recently we hooked up with Tony to discuss his continuing battle for recognition in the world of rock and roll.

Hit Parader: Tony, what do you think makes your guitar playing so unique?

Tony MacAlpine: That's a tough question because it's hard to analyze one's own playing. If I had to guess, I would say my guitar playing is different because of my background. I started playing classical music when I was just a kid, and I played piano before I started playing guitar. That kind of background gives you a different perspective on the guitar — especially when you compare it to people who were influenced solely by other rock guitarists.

HP: Edward Van Halen's background is somewhat similar to yours, isn't it?

TM: Well, I know he's also had classical piano training. But from what I understand, he wasn't too fond of that kind of music. I still love it. I love rock as well, and I guess there are many classical elements in the rock I play. It amuses me when I hear myself being classified as a heavy metal guitarist. I think what I've tried to do is a little more complex than most metal. There are certain metallic themes in my music, but the classics are there as well.

HP: People who've seen you live are often surprised by how closely you stick to your studio solos onstage. That's certainly different from a Malmsteen or a Blackmore.

TM: When I go to a concert and the artist or band involved really changes a song around, I feel very disappointed. If there's a guitar solo that I really love, I want to see how the guitarist plays it. That's why I stick very closely to what I play on the records when I'm onstage. I know that a lot of other guitarists like to improvise in concert, and that can be very interesting, but it's not for me. I take a great deal of time and effort to make sure my studio solos are the best I can make them. Why should I get away from them once I've made them as good as can be? Should a vocalist be allowed to change the words to a song every night?

Tony MacAlpine: "My guitar playing is different because of my background."

HP: How did you get people like Dokken's George Lynch and Night Ranger's Jeff Watson to make guest appearances on your album?

TM: Jeff lives near me in California, and we had always said that if we get the chance, we'd like to work together. So when I started working on this album, I naturally thought about getting together with him. He's a brilliant guitarist who approaches things quite a bit differently from how I do. That was part of the fun of working with him. As far as George is concerned, I've admired him for a long time. I think he's one of the most inventive guitarists around. I love the tones he gets and the way he attacks the guitar. My record label put me in touch with him, and we both got off on playing together. Working with people you really admire is one of the best parts of making an album.

HP: How do you react to the comparisons with Yngwie Malmsteen and Jimi Hendrix?

TM: I guess the Hendrix ones are because I'm black. I don't think we sound anything alike. The comparisons with Yngwie are a bit more understandable because we share some of the same influences. Some of our basic scale structures are similar, but our approach is quite different. I think that as I become more established on my own, those comparisons will lessen a bit. But I can't complain when I'm compared to great instrumentalists. I'm still the new kid on the block. I'm real excited about the opportunities that have been presented to me over the last year, and I intend to make the most of them. □

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Out to Lunch

POISON

by Jodi Summers

Each month *Hit Parader* sets out to find out if food really does make the man. We travel around the world to take rock's biggest stars out to lunch and discover their biggest secrets. This month's lunch muncher is Poison's Bret Michaels.

"I'll have a hamburger and fruit salad," declares Poison's boisterous but cuddly Bret Michaels. **Out To Lunch** *was designed for someone like him because he can eat and talk at the same time. Nothing will stop Michaels from talking. All you have to do is mention a topic and he's off — and he'll talk until you turn off the tape recorder and walk away. Just watch:*

Hit Parader: What does this word mean to you — food.

Bret: My favorite food in the world, not as a major food, but as my secondary all-the-time food is peanut butter. I swear to God, it's no lie. When I was a kid in Harrisburg, Pennsylvania, my grandmother in Pittsburgh used this brand of peanut butter called Kitchen King and I wouldn't eat any other kind. When we ran out, my grandmother had to send it from Pittsburgh to Harrisburg. It was one of those pet peeves with me — you know, when you're a little kid you get used to something and you won't accept anything else.

My favorite dinner is pork chops and mashed potatoes — I'm a meat and potatoes guy. We've been to Japan and a bunch of other foreign places, so I eat all kinds of food — Japanese food, Thai food, Chinese food. But still, my favorite food in the world is a good old American cheeseburger and french fries.

I don't know if I should say this, but I will. I'm diabetic. I've been diabetic since I was six. If I tell, then maybe it will give some other people who are diabetic inspiration. I can't eat things that are sweet, so I eat fruit.

It's no problem on the road, as long as I take care of it. I have to take my insulin shot every morning. The most important thing you have to remember is that your schedule is different from everybody else's. Once you take your insulin, you've got to make sure that you eat at least three times a day and that people watch out for you. After a show, my blood sugar goes way down, so I have to have sugar or fruit to bring it back up to normal. If my blood sugar gets too low, I get dizzy and everything goes swirling around me. My tour manager knows this, so once he sees me acting like that, he'll give me something.

But it hasn't affected me, really. When we were recording the video for *Cry Tough* I had an insulin reaction onstage and I had to leave the stage, so C.C. did a solo while I went and ate something to make my blood sugar go back up. And at the end of our Madison Square Garden show I fainted, but after I ate something and rested I was fine. As long as I eat well and keep an eye on it, I'm okay.

I know this is going to sound strange, but it keeps me in line. Being on the road is tough enough as it is. Don't get me wrong, I like to party as much as the next person, but my partying comes more from being loud, obnoxious and drinking a little bit than it does from drugs. When I party, I like to drink — which is the only thing a diabetic can really do. If I started doing drugs or anything I'd be really fucked up. I love to drink, but I prefer being loud and crazy. I'm more like the host than the drunk you have to pick up off the floor. I'm more the mouth, while the other guys go off the deep end.

HP: See what we mean about Mile-A-Minute Michaels? □

Bret Michaels: "My favorite food in the world is good old American cheeseburgers and french fries."

Jodi Beth Summers

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DOKKEN

face to face

Battling Quartet Settle Their Differences With **Back For The Attack.**

by Rob Andrews

Let's face facts, nobody is ever going to confuse an interview with Don Dokken with the words of a David Lee Roth or an Ozzy Osbourne. It's not so much that Dokken is a boring interview (remember, it's been said that there's no such thing as a boring interview, just a boring interviewer), but rather that he sincerely wants his music to speak for him. Judging by the success of the band's latest LP, *Back For The Attack*, Don's strategy seems to be working. So without further commotion, let's delve into a recent in-depth — or as close as we could get — conversation with the always-enigmatic Don Dokken.

Hit Parader: There's a song called *The Kiss Of Death* on this album that's obviously about AIDS. What prompted you to tackle a subject like that?
Don Dokken: Well, it's out there, so it's hard to avoid. All you hear on the news every night is talk about AIDS. It's scary, but people have to speak up and let others know about how frightening things are.

HP: How does the fear of AIDS affect a group like Dokken when hundreds of attractive young women throw themselves at the band?
DD: The bottom line is that you just don't fuck around on the road anymore. That is unless you're planning on making that your farewell appearance. We're thinking of calling this tour the "Dokken Oral Sex Tour '87". There's too much dangerous stuff going on to get carried away and catch something that's not only nasty but deadly.

HP: What about some of the other tracks on the album. Do they also touch on controversial topics?
DD: There are a couple like that. The song *So Many Cheers* touches on what's going on in the Middle Eastern countries, with terrorists running around blowing people up. It's a really wacky world out there, so it would be kind of silly for us to be sitting here just writing love songs.

HP: That may be true, but it seems as if the album has a very somber tone to it.
DD: Well ... maybe.

HP: Is there a reason for that?
DD: Not really. We worked on the album a little differently this time, since I was based in Los Angeles when all the other guys were working on the songs in Arizona. Maybe that had something to do with it, I don't know. Actually, I don't think it's any more downbeat or depressing than any other Dokken album. I mean, in the past we've touched on things like nuclear war on *Will The Sun Rise*. And a lot of our material has to do with failed relationships, like *Alone Again*. So this is nothing new.

HP: Are there any songs on the new album that are more positive?
DD: There's one that I really like called *Standing In The Shadows*, which is about an idiot savant — that's somebody who is basically an idiot but who is a genius at one particular thing. It's about a guy who really never fits in with everyone else, so he kind of hangs out in the shadows avoiding contact with everyone. It's interesting, but I guess that's not exactly an upbeat song topic either.

HP: What prompted you to tackle a subject like that?
DD: Actually, it's about our manager. He's a really smart guy. In fact sometimes he's so smart that he has trouble understanding dumb musicians like us. He just looks at everything in a very different way than we do, and being that kind of genius, I guess, can be something of a burden at times.

HP: You mentioned that you're still living in L.A. when everyone else is in Arizona. Wouldn't it make sense for you to move there too?
DD: Why? I love L.A. I'm not big on cactus and sand. George moved to Arizona about a year ago, and everyone else just followed him — I don't know why. I live out by the beach, and I like that. I've always lived in L.A., and all my friends are here. It's really beautiful here because you get a sea breeze to cool things off. In Arizona it was 110 degrees in the shade this summer. Jeff had to move back to L.A., he couldn't take it. George, on the other hand, loves that heat. The hotter the better for him. But he just bought a new car, a Pantera, which is a mid-engine car, and they don't fare very well in the heat.

HP: Since George loves the heat, and you like it cooler, does that lead to conflict about when and where Dokken will tour?
DD: It has. I like to tour in the winter; he likes to tour in the summer. We compromise by playing warm weather places like

Rick Gould/ICP

Florida during the winter. Last year we toured during the summer, and I just got drained. When we tour during the summer, my body takes a beating because of the heat. If we tour in the winter, usually my voice goes bad because the air is so dry, so I really can't win.

HP: What happens when you're onstage and you start to feel sick?
DD: It can be pretty scary. I know last time we toured we did a lot of outdoor dates, and some of those were incredibly hot. There were times when I felt so totally dehydrated, I thought I was gonna drop. The only thing you can do is just keep drinking liquids and stay away from alcohol, because that dehydrates you even faster.
HP: Are these all tricks you have in mind, now that you're headlining and playing 90-minute shows?
DD: Well, indoors it's a different story. Usually an arena is fairly comfortable temperature-wise, but with a 90-minute set, you've got to pace yourself a little more. You can't burn up all your energy in the first three songs. It takes a little practice, but I'm into it now. After all, what's a little sweat when you can do what you want every night and actually get paid for it? □

Liza Leeds

George Lynch: Is he the best guitarist in the rock world?

Don Dokken: "With this band, you really can't win."

CAUGHT in the act

Ace Frehley

by Derek Rains

Ace Frehley did his best to disguise the fact that he was nervous. Stretched out on a backstage couch, his guitar laying across his lap, the ever-smiling former Kiss guitarist was preparing to begin another show on his first solo tour. But despite his decade of experience, Ace's anxiety was obvious. First he stood up and stretched, then he sat back down, then he reached for a diet soda, then he stood up again and ran off a couple of blazing licks on his guitar. Soon members of his band began filtering into the dressing room, and a fast-paced, lighthearted banter erupted. "Hey Ace, some cute chicks out there tonight," rhythm guitarist John Regan grinned. "That's great, Curly," Frehley shot back, "I'm in the mood for a party."

Life certainly has been a party for Ace Frehley over the last few months, and a "clean" party at that. Following his departure from Kiss in 1983, Frehley spent nearly four years battling his drug dependency. And just as his mind and body got into shape, his music came together as well. He launched Frehley's Comet, and saw the band's debut album soar into the sales charts' Top 40 on the strength of tracts like *Rock Soldiers* and *Into The Night.* Then came the difficult task of preparing to go on tour, something that Frehley said he dreamed about during his four-year hiatus from the rock scene.

"You never know how much you'll miss touring until you stop," he explained. "At the end of my stay with Kiss, even playing live had become something of a drag. The fun had gone out of it for me. I realize now that it was my health that was making me feel that way, because once I got my life straightened out, the only thing I wanted to do was get in front of people and play. That's something that just gets in your blood. This tour has been one of the most exciting experiences of my life. After going through so many incredible things with Kiss, it's hard to say this tops playing with them, but it comes close."

As he hit the stage to roars of a capacity crowd, Frehley immediately led his band into the familiar riffs of the Kiss classic, *Cold Gin.* From there, the group played a tight 75-minute set, mixing the band's current hits with a healthy smattering of old Kiss favorites like *Shock Me* and *Rocket Ride* — complete with Frehley's traditional exploding guitar solo. Also included was *New York Groove,* the smash hit from Ace's Kiss-era solo LP. Needless to say, the audience — which seemed evenly divided between Kiss nostalgians and newer fans — ate it up.

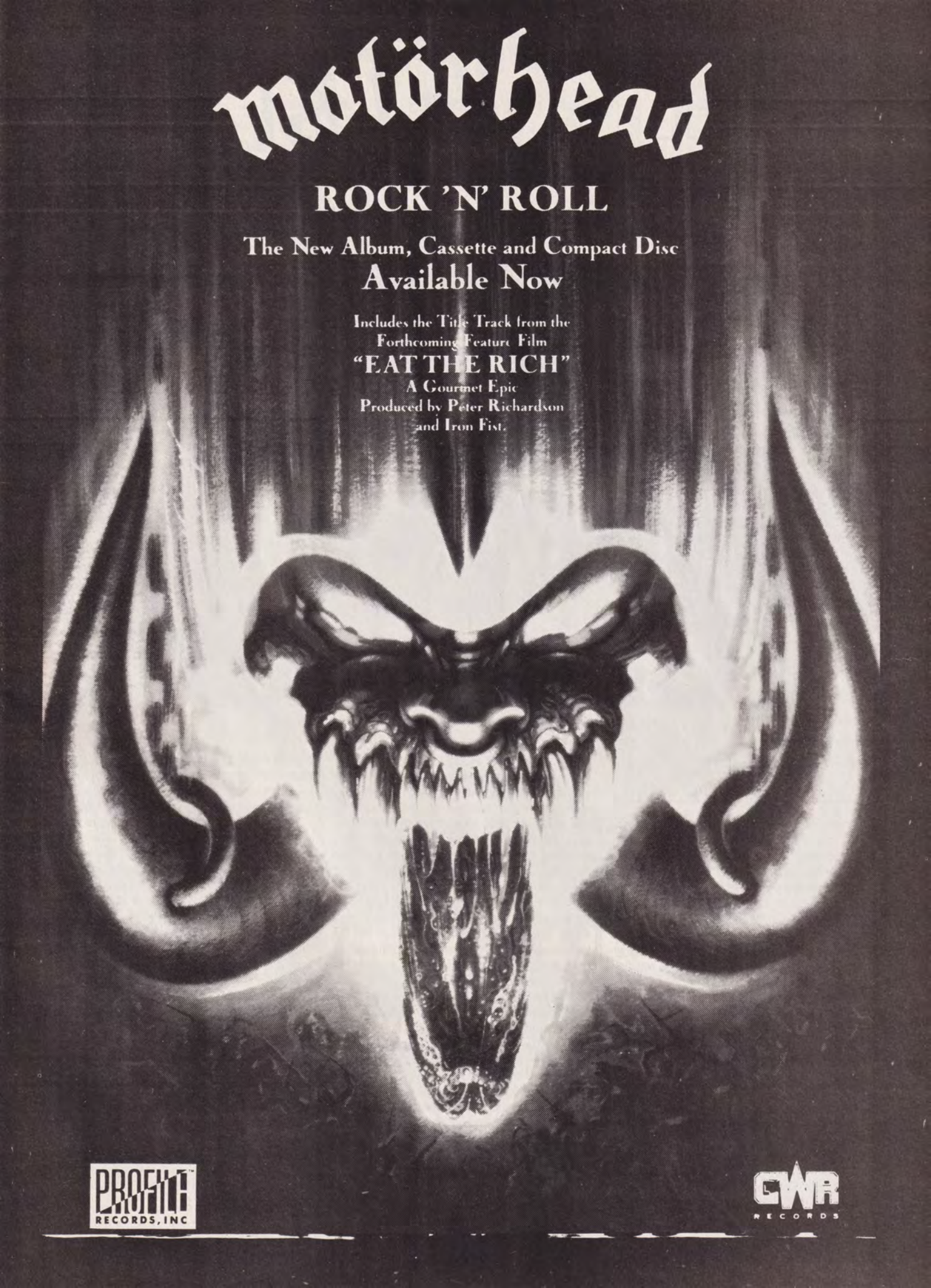
"It's really nice to see so many of the old faces," Frehley said shortly after coming off stage. "Everywhere we've played, people come up to me who I recognize from ten years ago. Some of them have their kids with them, which makes me feel really strange. But it's a compliment to know that I'm getting an entirely new audience who never saw me play with Kiss."

Bob Leafe

Ace Frehley: "I'm recognizing faces in the audience from ten years ago."

As he cooled off backstage while shaking hands with well-wishers, signing autographs and posing for pictures, it seemed as if the last four years had never existed — that Ace Frehley was still riding high on the incredible success he had achieved with Kiss. Of course, times have changed. Most of the stops on Frehley's tour are now small theaters and clubs with capacities of only a few thousand people. That's a long way from the days when Kiss used to pack the biggest arenas in the world, but Ace swears he couldn't be happier if he were headlining Madison Square Garden.

"Look, I don't expect this band to ever be as big as Kiss was," he said philosophically. "That was a once in a lifetime experience which is still very near and dear to me. But I'm as happy as I've ever been, because I feel good and I'm making good music. Right now, that's all I can ask for. That's enough to make me feel very lucky." □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JETBOY

Bay Area Rockers Confound Critics And Soar To Success.

Jetboy: "We're not trying to make any sort of fashion statement."

by Rick Evans

Heavy metal is a medium based on cycles. One year grubby looks and black leather predominate, the next, pretty-boy pouts and bouffant hair are all the rage. As 1987 draws to a close, it's apparent that one of the year's top fashion trends is a strange amalgam of gypsy scarves, top hats and tattoos — a style popularized by Guns N' Roses, Faster Pussycat, and most recently a San Francisco export known as Jetboy. Some may say that this style was first popularized by the late, lamented Scandinavian band Hanoi Rocks. Others will point to Motley Crue as fostering the look during one of their frequent fashion forays. But as Jetboy's guitarist Fernie Rod is quick to point out, looks alone don't make a great rock and roll band.

"We're not trying to make any sort of fashion statement," he explained. "We picked up this look a number of years ago just to be outrageous — you know, to shock people. But we don't wear makeup anymore, and we think what we're doing both visually and musically is pretty unique. We really hate it when people start comparing us to other bands. Some people pay more attention to our image than our music. That's really stupid. This is a great rock and roll band."

While it's hard to argue with Rod's assessment of Jetboy's talent — especially after listening to their self-titled debut disc — one would be hard-pressed to state a strong case for the band's originality. Neither true metal nor pop, Jetboy's tunes fall into a strange netherworld that may be an acquired taste for some rock fans. Admittedly, Rod and his bandmates — Mickey Finn (vocals), Billy Rowe (guitar), Ron Tostenson (drums) and former Hanoi Rocks bassist Sam Yaffa — are not the best musicians around, and their songs often resemble a cross between vintage Humble Pie and the Sex Pistols.

"We really appeal to a lot of different types," Finn explained. "The best part is that we get lots of girls at every show. That's cool. But the other fans are really a mixed-up bunch. We'll get people from metalheads to punks and everything in between. We've got something for everybody, and that's the way we like it. We never set out to be a certain kind of band with a particular type of audience. We just wanted to get out there, play some loud rock and roll and check out who showed up."

Considering that Jetboy has only been in existence since 1984, and has only been working with Finn for two years, their rapid progress from the clubs of San Francisco to a major label record deal is somewhat surprising — especially when you consider this isn't the most accessible band on the face of the planet.

"We're not the kind of band people have much sympathy for," Rod said. "We're guys who like to party — but we're all pretty cool. We're not out to kill ourselves. In fact, only one of us really drinks at all — though he makes up for all of us. And most of the guys in the band have old ladies, and they're real loyal to them. There are a lot of bands who seem determined to drink, drug and fuck themselves to death. We're not one of them."

"That's all true, but we're not choirboys," added Finn. "This band found me in the streets of the worst part of San Francisco, and that's where I still feel the most comfortable. I used to spend all my time getting drunk with my girlfriend. We'd buy the cheapest booze we could find and then just get totally wasted. That's how I spent every weekend for about three years. We've got a good mix of people in this band. If everyone acted crazy, then we'd be in big trouble. But we've got some partiers, some real sensible people, and some guys who just do what they feel like. I guess the bottom line is that we're just a little bit different — no matter what anyone says." □

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MAIL

I would like to know who the hell started all of this "black metal" shit. They mention death and the devil in every damn song. In pictures they wear upside down crosses. They are giving metal a bad name. Besides, who the hell needs to hear and see that shit? They should at least learn how to play their instruments. Where did it all come from?

Marty E.
Grand Rapids, MN

Hit Parader devotes a lot of its space to bands like Motley Crue, Ratt, Def Leppard and the Scorpions. But you don't seem to spend enough on up and coming bands. Bands such as Exises, Angus, Sacred Rite, Rough Cutt, Waysted, the Killer Dwarfs, Metal Church and Malice deserve coverage. Each of these groups have released quality albums, but have been ignored by **Hit Parader**.

Bobby Woolf
Terre Haute, IN

Kevin DuBrow has the right to speak as much as everyone else. He never deserved the shit from the rest of Quiet Riot. To all the people who made bad remarks about Kevin, you should spend eternity in hell.

Andrea Koski
Blaine, MN

You don't give Dokken enough recognition for how good they really are. I have seen them two times in concert and they were great both times. Now they are headliners, so they have really moved up the road to success. They should be on the cover once in awhile. You've had groups like Stryper and Megadeth on the cover. I have nothing against those groups, but Dokken really is much better.

Tahtia Blankenship
#1 Dokken Fan

I have been reading **Hit Parader** for years. I can't seem to understand why people write in and cut down bands. If you don't like someone don't buy their music and when you hear them on the radio, turn the station. Keep your opinions to yourself. It's like my friend told me, "Opinions are like assholes. Everybody has one and they all stink."

Tim Hill
Sault, MI

Why is it that most lead vocalists get all the attention? What about the members of their bands? I think they deserve some publicity too.

Terry Sesvold/Pix Int'l.

Kevin DuBrow: Readers feel he has the right to speak out if he wants to.

Damien

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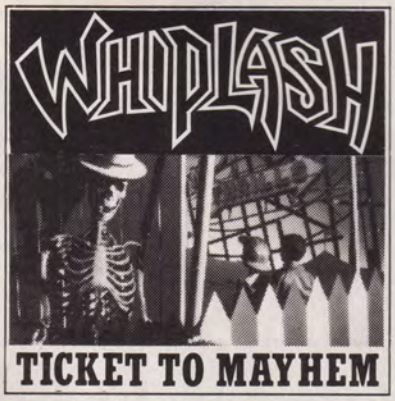

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SamGoody GOODY GOT IT!

No offense to people like Jon Bon Jovi or Vince Neil, cause they're both worth looking and even drooling at, but so are other band members. If you can, **Hit Parader**, please print photos of Mick Mars, Richie Sambora, and Cinderella's Eric Brittingham.

K.G. Raven
Philadelphia, PA

The real metal bands are Slayer, Possessed, Destruction and Dark Angel, and if you don't like 'em, then fuck off.

Erin "Pretty Boy Killer"

Anastasia Pantsios/Kaleyediscope

Rush: Does anybody like them?

Doesn't anybody like Rush? They might not be heavy metal, but their musicianship is top-notch.

Quantico, Maine Headbanger

I once was into drugs pretty heavily, then I saw the commercial for RAD (Rockers Against Drugs) where Jon Bon Jovi was saying how it wasn't part of his everyday routine. After I saw that commercial, he convinced me there are no winners out there doing drugs. Sure, I'd do anything for Jon and I listen to what he says because he's my idol and has been for three years. Ever since I saw the commerical, I haven't touched a thing. I'm just trying to get across to you since I saw the commerical, I haven't touched a thing. I'm just trying to get across to you that he inspired me tons.

Anonymous

I've had it up to my ears about the so-called Led Zeppelin reunion. Why don't you give some articles to the first and best heavy metal band ever — Black Sabbath. Forget about Page, Van Halen, and Malmsteen. Tony Iommi is the best. Even when he's missing part of two fingers, he's the best there is.

A True Sabbath Fan
Hamden, CT

Just because Kiss took off their makeup and lost Peter Criss and Ace Frehley doesn't mean that the group sucks! They're still rocking, six years aftter Peter Criss left and five years after Ace Frehley dropped out. Kiss are going to rock their asses off until they're 85 and can't walk anymore.

Scott Moser
Fresno, CA

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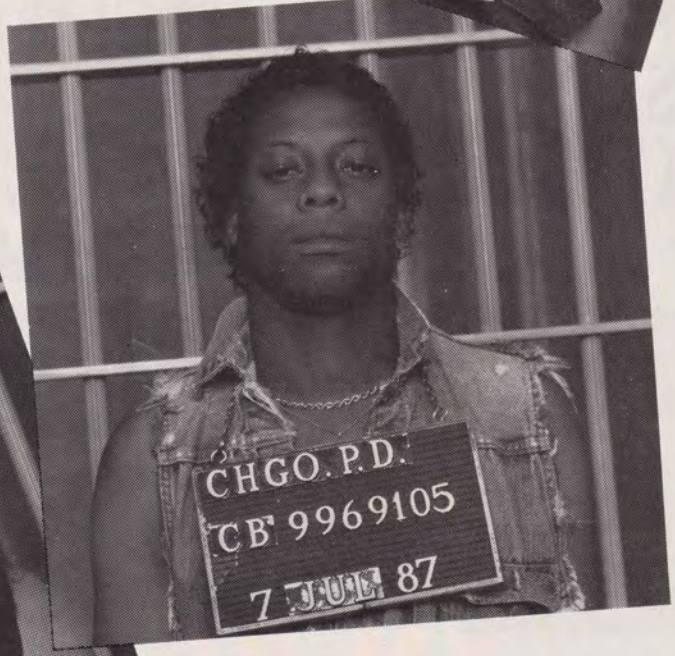

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Why don't heavy metal bands come and play here in Guadalajara, Mexico? Do they think we're ugly or something? On their tours, they go to Canada, Brazil, Argentina, Italy, Japan, Spain and everywhere except Mexico. Only once, Quiet Riot and King Kobra played in Acapulco, but both of their concerts fucked up! They both suck! Groups like the Crue and Stryper should come here.

A True Crue Fan
Guadalajara, Mexico

Tom Keifer is the best. Who cares if he ripped off Steven Tyler? At least he's got the balls to get out there and try.

Tom's Future Wife (I hope)
Houston, TX

I just want to tell you about the greatest hard rock band — Grand Funk Railroad. When one compares Grand Funk with today's bands, there is no comparison. Grand Funk is more of a heavy metal band than anyone else. They should arrange a reunion concert and make a video of it.

George Hurst
Montreal, Canada

To the world's sexiest, most delicious, most tantalizing (oh yeah and he sings pretty well, too) man on the face of the earth, David Coverdale of Whitesnake. We're two sweet little girls who would do anything to hear that golden voice moan. For starters, we'd like to tie you up and cover your succulent body with Cool Whip. The rest is up to you.

Lethal and Trash
Chicago, IL

Todd Kaplan

Tom Keifer: Has he ripped off Steven Tyler?

To bands like Poison, Motley Crue and Queensryche (one of my all-time favorite bands): Why do you dress like women? Do you have a secret urge to be female? What's with your makeup? It does nothing for your music. If you're good musicians, which you are, you don't need that crap to get attention — look at Led Zeppelin, Deep Purple and Pink Floyd. I think it totally blows your chances of having real followers. The guys take one look and laugh, thinking you're fags. The girls don't want to look and won't like you because you look like girls. I would rather listen to Helloween than you guys, even though you're better musicians. The way you dress completely turns me off. Wise up. Only preppie bands can get away with shit like lace, lipstick and eyestick and eyeliner. I'm a reformed prep and look forward to bigger and better things from heavy metal, rather than guys playing dress-up.

Aaron Black (A Female Headbanger)
Toronto, Canada

I want to meet Motley Crue. I have tried to disguise myself to get backstage but it never works. I just wanna get my picture taken with them and say "hello" in person. That would make me faint! I'm no slut or anything, just a die-hard Crue fan. PLEASE, can you help me get backstage?

Patty Smith
Newark, NJ

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PICK IT UP AND GET CLOBBERED !

Motley Crüe

sultans of sleaze

by Judy Wieder

Kings Of The Road Reveal The Inner Workings Of Their Rock And Roll Machine.

Neil Zlozower, Inc.

Nikki Sixx: "We deserve our success — we've worked hard for it."

"I gotta tell you," Nikki Sixx says with crusade-like fervor, "I am so excited about what's happened with our album. Every time I see some kid out on the streets, I want to rush out there, grab 'em and give 'em a big kiss! They did this for us. They hung in while the Crue was 'on vacation'. They were loyal to us. I wanna grab each and everyone of 'em and say: 'It's you, kid! You did this! You made us The Kings again!!"

Now that they're touring the world after a two-year gap between **Theatre Of Pain** and **Girls, Girls, Girls**, Motley Crue has just got to be the happiest gang of rock and rollers that ever hit America's arenas. Zipping from town to town aboard their new private jet ("We even have our own bedrooms on this plane!" Vince Neil brags, Nikki, Tommy, Vince and Mick have entered a whole new era in their reign of debauchery. With a Top 10 single and album to support their worldwide tour extravaganza, there's literally no stopping them now. Theirs is a grassroots campaign gone berserk. Their power comes from the streets — from the kids who, one after another, storm the record stores, demanding the reinstatement of their favorite dark angels, the sultans of sleaze ... Motley Crue!

"We deserve it," Sixx steams. "We worked hard. We never sold out. And we've always been loyal to the fans. There's a real love affair between Motley and the fans. And we will not be degraded by a handful of critics who think that we have now become safe, established rock stars living in big homes. They can go fuck themselves. You wanna know where Nikki Sixx is when he ain't onstage? On the streets. You'll never find me with a bodyguard. We're just people, you know. I don't believe in erecting some fucking huge statues of myself in my house!"

Vince Neil, in a sweeter but no less excited state agrees. "Don't look for anything different about Motely Crue. I don't feel

like we gotta do anything different. As long as we stay ourselves we'll be fine, cause that's what the people like about us anyway. We're not out just to please the radio station or the critics. I mean, I was *relieved* when I read the **Los Angeles Times'** review of our album. They really slagged it! But it made me glad. It's scary when the establishment starts saying you're terrific. We don't need that. Besides, for this band there are only the kids to answer to. We're just glad that everybody kind of hung in with us during the year we took off."

Shaking off any self-doubts that may have built up during his time away from performing, Neil takes a typically humble yet endearing view of his part in Motley's gargantuan year-long tour. "Sometimes in the back of my mind I can't help wondering, 'Will I still know how to move onstage?'" he says. "I always think about that. Every year before the first show of the tour, I wonder, 'God, what if I forgot how to do it up there!' But it's like breathing or riding a bike — once the music starts, everything is just fine. I'm feeling so strong and healthy now. I've never felt better. And getting out of L.A. after all this time is really great! I even sold my house, I'm *that* ready!"

For Neil, the past year has been jam-packed — and not, only with months of work in the studio. He has also ended a marriage, spent time in jail and participated in several fund-raising efforts as retribution for his tragic car accident in 1984. One can easily understand his pent-up energy and raucous determination to get on with a happier part of his life. The fact that Motley hung in with him, giving him continued love and support — even under pressure from those who felt differently — has hardly gone unnoticed by the frontman of America's most popular band. "Yeah, it's a pretty nice thing," he says with unguarded pride. "We've always been like brothers. We're also best friends. In a lot of bands, some of the guys are just more or less treated like side musicians. In this band everybody is treated like an equal. I love these guys. I really do. We're family."

"There's a real love affair between Motley Crue and their fans."

"I'm a very loyal person," Sixx echoes. "I think what happened to Vince wound up influencing Motley Crue in a very positive way. Vince was very shaken and disillusioned by what happened — very, very bummed. We told him, 'Hey man, we're a team. No matter what, we're a team. We're going to stick together.' That really affected him. I think it boosted his confidence and made his role in the band much stronger. It was a terrible thing, and we hated like hell that it happened. But the truth is, it made the band much tighter. You gotta keep moving forward and we have. We've all grown. We've had to. I've become more worldly. The whole band has."

One of the things Sixx exults in most is how his band has grown musically. "I'm really thrilled that everyone in the band is contributing to our songwriting," he says. "It's making the music stronger, and it leaves more time for me to work on the lyrics. I think that **Girls, Girls, Girls** is a great showcase for how much this band has progressed."

Knowing the band's passionate connection to the kids on the street, Nikki insists there is no bigger "kid on the street" than himself.

"I don't give a shit how big we are, when I get to my hotel room, I take care of all the stuff I gotta do, and then I come down and hang out with the kids. I go out and have a beer and a sandwich with them. I hang out with them because they are my roots. I'm still a punk! You can't take it out of me. Success doesn't mean you're a sell-out. Yeah, we're on all the magazine covers. We've got this hugely successful album and hit single. But you know what? We don't sound like REO Speedwagon or Toto! So what's really happening here is that we're flaunting our anti-establishment attitude right in the face of conservative America and we're getting away with it. We're doing the bad-boy boogie and they love us! Maybe some people still don't get us, but so what. Let the kids teach them! Motley Crue is fun. Period!" □

Neil Zlozower, Inc.

Vince Neil: "It's scary when the establishment starts saying you're terrific."

DEF LEPPARD

INSIDE HYSTERIA

by Andy Secher

Joe Elliott: "It's good that there's competition out there for us."

Mark Weiss/MWA

British Bashers Return To The Top With First LP In Four Years.

Def Leppard are back and they're raring for action. After four years filled with trials, tribulations and tragedy, this rockiing quintet from Sheffield, England, has released *Hysteria* — their first record since the multi-platinum smash *Pyromania.* It's an album filled with action-packed tracks that explore new terrain for the band while still putting the distinctive Def Lep stamp on each one. It certainly has been a long wait for the fans of vocalist Joe Elliott, bassist Rick Savage, guitarist Steve Clark, drummer Rick Allen and guitarist Phil Collen. But as the success of their latest LP and tour prove, time has done little to tarnish the luster of metal's crown princes. As Joe Elliott explained to us recently the only people more happy about Def Leppard's return than their fans are the band members themselves.

Hit Parader: Joe, **Hysteria** has presented a "new" Def Leppard, a band with a more complex sound. What made you change the approach that worked so well on **Pyromania?**

Joe Elliott: There was no conscious effort on our part to write differently from what we did on **Pyromania** — we still love that album. It just so happened that there was a natural progression going on within the band. Tracks like *Run Riot, Animal* and *Tear It Down* — which is the B side to the *Women* single — could definitely have been on **Pyromania.** Some of the other songs like *Rocket* and *Armageddon It!* are definitely a little different. It doesn't take much to tell they're by Def Leppard, but they aren't tracks you would instantly connect with **Pyromania.** It's like when you heard *Band On The Run*, people knew it was Paul McCartney, but they also knew it wasn't off of **Let It Be.**

HP: What prompted you to experiment with sounds like the tribal drums on *Rocket*?
JE: We wanted to do something that might shock, or at least surprise, people. We wanted to make music that sounded like no other band on earth. What's happened during our absence is that a lot of young bands have come along and studied **Pyromania** quite closely. They've adopted that style as their own. We didn't want to come back sounding like our own grandchildren. We were looking for something a little more outrageous. We want to be trend setters again, just like we were on **Pyromania.**

HP: Were you concerned about how people might react to the band's evolution?
JE: Not really. We're still playing great rock and roll. It's fun to surprise people. Let's face facts, there are some journalists out there who don't know the difference between Def Leppard and Slayer. To them it's all just loud rock and roll. The fans are what matter to us — and the journalists who understand what we're doing. (laughs.)

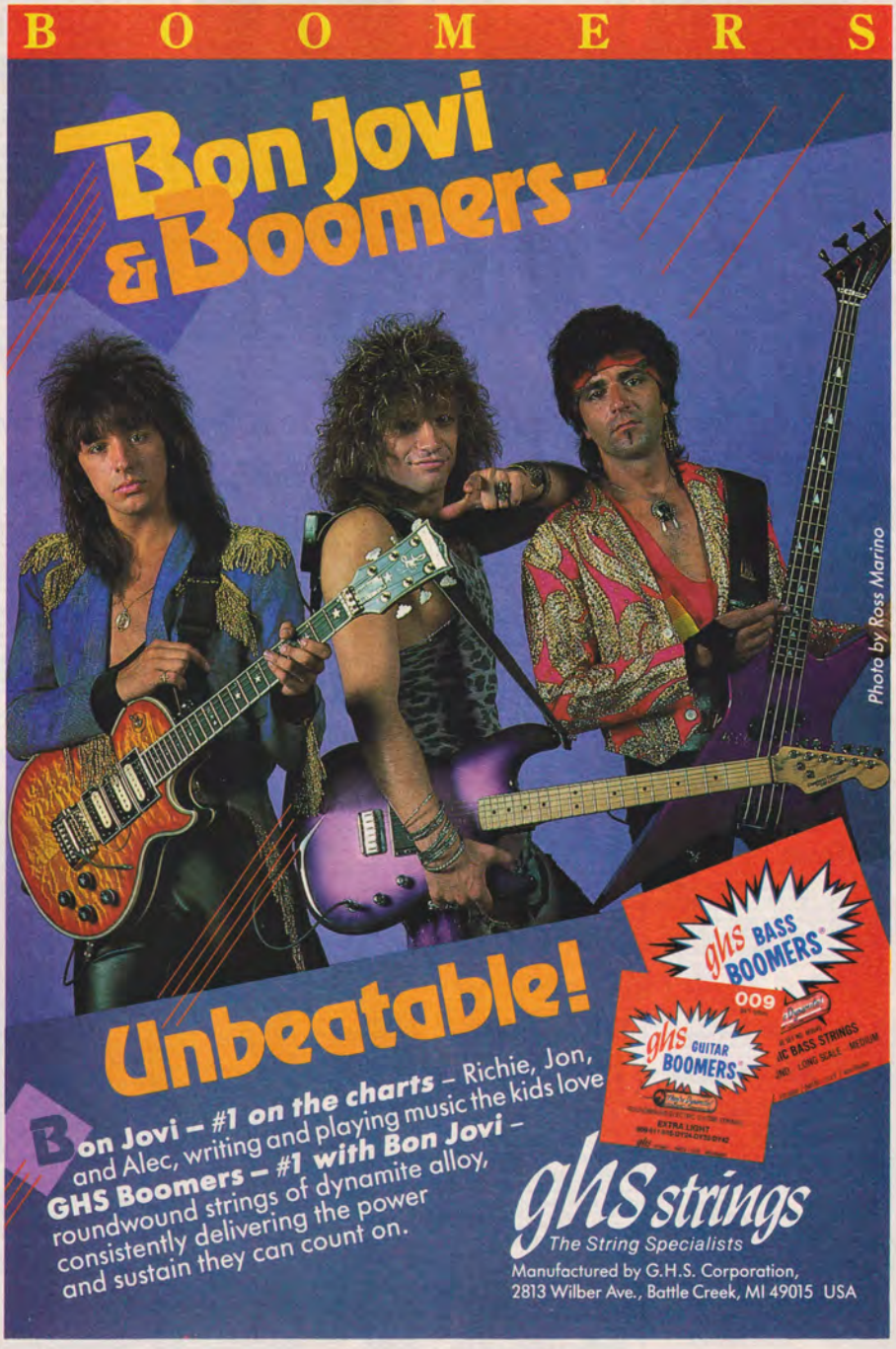
HP: Most of the tracks on the album tend to be rather long. Even the first single, *Women,* is more than 5 minutes. Does it concern you that songs like that might not fit into radio and MTV formats easily?
JE: When **Pyromania** came out I was quoted as saying that we write the perfect three-minute rock songs. I don't want that coming back to haunt me. It was more a phrase than a statement of fact. To me a three-minute song is everything from the Beatles' *Love Me Do* to *Photograph.* Anything longer than three minutes is Yes' *Tales Of Topographic Oceans.* (laughs). The songs on this album did turn out to be longer than the songs on **Pyromania,** but they don't *seem* long. You get value for money in them. We've taken the arrangements right to the edge. Just when a song runs the risk of getting boring we've added a second bridge or a new chorus to keep things interesting. They may be five-minute songs, but they keep your interest — and that's the key.

HP: But everything on the album seems to be a bit long. The LP itself has 63 minutes of music on it.
JE: Again, we realized that after four years we had to do something spectacular to make sure everyone knew we were back. Why not give the fans 63 minnutes worth of music if we can? It'll cost them the same as an album that's only 40-minutes long. The record has 12 tracks, and it hasn't lost anything in sound quality because of the length — so we can't see anything wrong with giving people more value for their money.

HP: At any point over the last four years, did you ever worry that bands like Bon Jovi or Cinderella might have "stolen" your audience?
JE: Yeah. I'd be a liar if I said I didn't worry, but we're more concerned with saying, "Good for you, mate," to someone like Jon Bon Jovi. We wish it was us who had come along and sold eight million records, but we give him all the credit in the world. Rock and roll isn't the Olympics. There doesn't have to be just one winner; there can be a number of bands who sell a lot of records and enjoy popularity. We just want to be one of them. Let's face facts, Bon Jovi filled a space we should have filled ourselves back in 1985. I think it's good that there's a bit of competition out there now. Who else was around back in 1983? Styx? Journey? It's much healthier now.

HP: So there isn't any envy on Def Leppard's part towards bands who play a similar kind of music?
JE: Not really.. We look at the charts, see what's going on and say we'll be there — only we'll be higher; we'll be at the top of the heap. Kids can hopefully afford to buy our record as well as Cinderella's, Whitesnake's and Bon Jovi's. There's room for all of us. If a 16-year-old spends all his time listening to **Slippery When Wet,** he'll be brain dead by the time he's 17. The same thing with kids who listen to **Pyromania** over and over again. It's important to have a little variety in your life.

HP: We're all aware of the difficulties Def Leppard faced in the period between **Pyromania** and **Hysteria.** How is the band's mental and physical condition at the moment?
JE: We all feel great. We're ready to go on the road and show everyone that we're back as strong as ever. In fact, we might be a stronger, better band today than ever before. That's what we want to prove to people. We hope that there are five or six metal albums in the Top 10 for the next year — as long as **Hysteria** is number 1. □



2 HEAVY METAL
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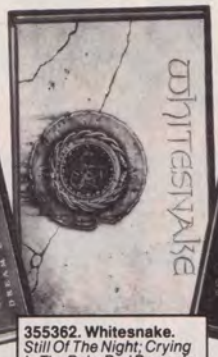
357913. Dio—Dream Evil. Title cut; *Night People; Overlove;* plus more! (Warner Bros.)



355362. Whitesnake. *Still Of The Night; Crying In The Rain; Bad Boys;* etc. (Geffen)

355636-395632. Ozzy Osbourne—Randy Rhoads Tribute. *Iron Man;* etc. (CBS Assoc.)

323675 CBS ASSOC. — OZZY OSBOURNE *BARK AT THE MOON*
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358317 ATLANTIC — *LOUDNESS* HURRICANE EYES
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351825 ENIGMA — STRYPER *TO HELL WITH THE DEVIL*
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352146 ENIGMA — STRYPER *SOLDIERS UNDER COMMAND*
341222 A&M — Y&T *DOWN FOR THE COUNT*

354084 ATLANTIC — RAVEN *LIFE'S A BITCH*
314401 WARNER BROS. — VAN HALEN *DIVER DOWN*
353599 CAPITOL — IRON MAIDEN *SOMEWHERE IN TIME*
313023 WARNER BROS. — BLACK SABBATH *MOB RULES*
355842 ISL/MEGAFORCE WW — ANTHRAX *AMONG THE LIVING*
312389 ATLANTIC — AC/DC FOR THOSE ABOUT TO ROCK WE SALUTE YOU
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312330 EPIC — *GREAT GONZOS* THE BEST OF TED NUGENT
337253 WARNER BROS. — DIO *SACRED HEART*
312017 JET — OZZY OSBOURNE *DIARY OF A MADMAN*
353805 EPIC — *EUROPE* WINGS OF TOMORROW

326512 MCA — *NIGHT RANGER* MIDNIGHT MADNESS
357160 AL/MEGAFORCE WW — ACE FREHLEY *FREHLEY'S COMET*
325738 ATLANTIC — *RATT* OUT OF THE CELLAR
351841 ELEKTRA — *METAL CHURCH* THE DARK
305045 ATLANTIC — AC/DC *BACK IN BLACK*
351684 ATLANTIC — ZEBRA *3.V*
330415 CAPITOL — *W.A.S.P.*
352732 GEFFEN — TESLA *MECHANICAL RESONANCE*
324632 COLUMBIA — *JUDAS PRIEST* DEFENDERS OF THE FAITH
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346312 COLUMBIA — BILLY JOEL® *THE BRIDGE*
323337 MOTOWN — "THE BIG CHILL" *ORIGINAL MOTION PICTURE SOUNDTRACK*
353607 ATLANTIC — LOU GRAMM *READY OR NOT*
344242 COLUMBIA — JOURNEY *RAISED ON RADIO*
318493 MCA — *LYNYRD SKYNYRD* BEST OF THE REST
343293 ROLLING STONES REC. — *ROLLING STONES* DIRTY WORK
357673 COLUMBIA — *OMAR & THE HOWLERS* HARD TIMES IN THE LAND OF PLENTY
337667 ISLAND — U2 UNDER A BLOOD RED SKY (MINI ALBUM)
292326 EPIC — CHEAP TRICK *AT BUDOKAN*
355834 EMI AMER. — DAVID BOWIE *NEVER LET ME DOWN*
291526 ATLANTIC — *EMERSON, LAKE & PALMER* BRAIN SALAD SURGERY
336396† 396390 COLUMBIA — *BILLY JOEL GREATEST HITS* VOLUME I & VOLUME II
317974 A&M — SQUEEZE *SINGLES—45'S AND UNDER*
355115† 395111 PAISLEY PARK — *PRINCE* SIGN 'O' THE TIMES
334052 MCA — TOM PETTY AND THE HEARTBREAKERS *SOUTHERN ACCENTS*
313031 ATLANTIC — CLASSIC YES
346957 ISLAND — STEVE WINWOOD *BACK IN THE HIGH LIFE*
356154 ARISTA — WHITNEY HOUSTON *WHITNEY*
305359† 395350 COLUMBIA — BRUCE SPRINGSTEEN *THE RIVER*

357764 ELEKTRA — THE DOORS *LIVE AT THE HOLLYWOOD BOWL*
357772 MCA — TOM PETTY & HEARTBREAKERS *LET ME UP (I'VE HAD ENOUGH)*
268581† 398586 SIRE — VARIOUS ARTISTS *HISTORY OF BRITISH ROCK*
329938 SIRE — TALKING HEADS *STOP MAKING SENSE*
358507 SIRE — WHO'S THAT GIRL *ORIGINAL SOUND TRACK*
344358 ARISTA — GTR
319996† 399998 MOTOWN — VARIOUS ARTISTS MOTOWN'S 25 #1 HITS FROM 25 YEARS
343319 A&M — JANET JACKSON *CONTROL*
318055 ATLANTIC — FOREIGNER *RECORDS*
339903 ELEKTRA — *THE CARS* GREATEST HITS
357400 ATLANTIC — ROGER DALTREY *CAN'T WAIT TO SEE THE MOVIE*
337659 ISLAND — *U2* THE UNFORGETTABLE FIRE
285866 EPIC — *BOSTON* DON'T LOOK BACK
355925 MCA — KIM WILDE *ANOTHER STEP*
269209 EPIC — *BOSTON*
355396 SIRE — *THE CULT* ELECTRIC
331967 ATLANTIC — FOREIGNER *AGENT PROVOCATEUR*
314047 GEFFEN — *ASIA*
354829 COLUMBIA — *LISA-LISA AND CULT JAM* SPANISH FLY
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345777 GEFFEN — PETER GABRIEL *SO*
358606 MCA — *THE FIXX* REACT
238238 COLUMBIA — BRUCE SPRINGSTEEN THE WILD, THE INNOCENT AND THE E STREET SHUFFLE
322024 CHRYSALIS — HUEY LEWIS AND THE NEWS *SPORTS*
352328 COLUMBIA — *PSYCHEDELIC FURS* MIDNIGHT TO MIDNIGHT
318352 COLUMBIA — JOURNEY *FRONTIERS*
341305 ISLAND — ROBERT PALMER *RIPTIDE*
357616† 397612 ELEKTRA — THE BEST OF *THE DOORS*
337907 COLUMBIA — *LOVERBOY* LOVIN' EVERY MINUTE OF IT
351718 ELEKTRA — *GEORGIA SATELLITES*
291633† 391631 WARNER BROS. — THE BEST OF THE GRATEFUL DEAD/ WHAT A LONG, STRANGE TRIP IT'S BEEN
337519 CAPITOL — HEART
354902 WARNER BROS. — FLEETWOOD MAC *TANGO IN THE NIGHT*
336222 WARNER BROS. — *DIRE STRAITS* BROTHERS IN ARMS
354456 MCA — *NIGHT RANGER* BIG LIFE
333294 ATLANTIC — *THE FIRM*
311761 ELEKTRA — QUEEN *GREATEST HITS*
351254 CAPITOL — STEVE MILLER BAND *LIVING IN THE 20TH CENTURY*
347880 EMI AMER. — *GEORGE THOROGOOD & DESTROYERS—LIVE!*
356279 EPIC — *GLORIA ESTEFAN AND MIAMI SOUND MACHINE* LET IT LOOSE

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357467. Sammy Hagar. *Give To Live; Boys' Night Out; What They Gonna Say Now.* (Geffen)

357087. The Grateful Dead—In The Dark. *Touch Of Grey; When Push Comes To Shove.* (Arista)

354449 U2—The Joshua Tree. Hit *With or Without You; Red Hill Mining Town;* etc. (Island)

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356345 I.R.S. — *R.E.M.* DEAD LETTER OFFICE
348318 A&M — THE POLICE EVERY BREATH YOU TAKE... THE SINGLES
351148† 391144 EPIC — STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LIVE ALIVE
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350140 SIRE — *THE PRETENDERS* GET CLOSE
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WASP

by Derek Rains

The Nightmare Returns

Blackie's Boys Roar Into Action With **Live... In The Raw.**

Blackie Lawless isn't particularly adept at avoiding controversy. Like the pro football fullback who'd rather run over the opposition than run around them, WASP's irrepressible frontman has once again lowered his shaggy head and prepared to take on the notorious PMRC. With the release of the band's latest LP, *Live ... In The Raw*, Lawless and company have stated loudly and proudly that they're not gonna play second to anyone in the outrageousness department. Recently we hooked up with the notorious Mr. Lawless to discuss the latest happenings in the wicked world of WASP.

Hit Parader: Blackie, the last year hasn't been an easy one for WASP. Why hasn't the band blossomed into a major commercial force, the way so many had predicted?

Blackie Lawless: The answer is simple — it was the PMRC's fault. They had us on their hit list, and while it really bothers me to admit it, they almost killed us off. A band like ours needs to be able to tour in order to sell albums. We're not the kind of group that's going to get a lot of airplay, so getting on the road is the only way people are going to know about us. The PMRC made it very hard for us to get into certain cities in America. All of a sudden, local promoters were cancelling our shows or telling us they wouldn't book us. They never came out and said why, but we knew. It was Tipper Gore at work.

HP: Aren't you being a little paranoid?

BL: Not in the least. For a long time I wondered why Tipper was spending so much of her time and energy with the PMRC. I figured there had to be a reason. Then I found out. Her husband, Albert Gore, announced that he was running for president. That explained everything. Tipper was creating a name for herself so her husband could use it as a launching pad for his presidental bid. All I know is that if Albert Gore ever becomes president of the United States, I'm moving to Bolivia the next day.

HP: Why do you think WASP was singled out by the PMRC?

BL: We weren't. There were a number of bands on their list, and quite a few of them have already bit the dust. I don't have to spell out which ones; people know which bands have broken up during the last few years. But WASP isn't the kind of band to give up. When something or someone gets me mad, I want to get even. That's why we've released the live album — which makes a lot of references to the PRMC and their activities — and that's why this tour is going to be the wildest, craziest show of our lives.

HP: What's going to make it so wild?

BL: Let's just say The Rack is back. We're pulling out all the stops for this show. When we went on the road last time, we felt pressured to tone everything down — to stop the blood and the bizarre stuff we were doing. This time it's just the opposite. We're saying, "Hey, if you don't like it, then fuck you!"

'It bothers me to admit it, but the PMRC almost killed us off."

HP: Isn't releasing a live album somewhat risky at this point in your career? After all, your previous studio LPs haven't sold that well.

BL: It's not risky at all. We're at our best onstage, and this album captures what we do. There are two new tracks among the live recordings, and a new studio song, *Scream Until You Like It*, so the fans are getting value for their money. In fact, I originally wanted to put 12 songs on the album — the same number that's on the CD and tape.

HP: But wouldn't it have made more sense to wait for at least one more studio LP before doing a live disc?

BL: Why? We're still planning to have the next studio album out early next year, so releasing this one now really didn't make any difference. I wanted to do it, and that's the important part. There's no reason that a live album can't serve as the breakthrough album for a band. Look at what a live album did for Kiss early in their career.

HP: Why did you change your drummer? WASP always seems to be going through personnel changes.

BL: We're always looking to make this the strongest band possible. It's really as simple as that. We added Johnny Rod last year, and he proved to be someone whose mind is as warped as mine is. But some changes had to be made, some fresh blood brought in. I think that's healthy for a band.

HP: Do you think the atmosphere for WASP is healthier today than it was a few years ago?

BL: Heavy metal goes in cycles. We really missed out on the last big wave of metal in 1983, so we're glad to be in the middle of the current one. But we're not kidding ourselves into thinking that the people who've picked up on Bon Jovi or Poison are gonna jump on our bandwagon. WASP is still doing things that are too outrageous for the mainstream audience. We don't have any desire to appeal to them. We're a very intense band; we're not a bunch of pretty boys who write pop songs. But the climate for WASP will be healthy if we make it healthy. We can't count on other bands to do it for us.

HP: You mentioned before that you've brought back the infamous Rack as part of your stage show. What other tricks do you have in store for the fans?

BL: I don't want to brag, but the show we'll be traveling with this year will be the sickest, rudest show people can imagine. It's gonna shock some people, and that's fine with me. We're tired of playing it safe. If people like the PMRC want to make us a target, we won't be hard to find. But we'll go down fighting, and we fight dirty.□

Mark Weiss/MWA

Blackie Lawless

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heavy metal HAPPENINGS

by Andy Secher

Metallica may not be releasing their next studio album until next March or April, now that **Garage Days Rerevisited** has proven to be a such a success. The boys fear that glutting the market with new product might strike some as "money hungry," a tag the Metallica gang have avoided like the plague over the years. Still, according to those close to the band, much of the new LP is already written and a number of songs are already in the can.

****

Poison report that work on their still-untitled second LP is moving along at a rapid pace. "We really got paranoid about three months ago," vocalist Bret Michaels said. "We suddenly realized that we had to come up with an album that was better than **Look What The Cat Dragged In,** and we knew that wasn't gonna be easy. But we managed to pull it off without too much difficulty. When we put our minds to something, we can get a hell of a lot done."

****

Whitesnake's David Coverdale admits to being "extremely relieved" by bassist Rudy Sarzo's decision to stay with the Snake. It looks like the band may finally be able to maintain a stable lineup — something they've had constant trouble with throughout their decade-long career. "I'm very happy to call this band Whitesnake," Coverdale said. "In my mind, rock and roll is very much a team effort, and without a solid team that's dedicated to the cause, making good music can be difficult."

****

Jon Bon Jovi admits he's more than a bit "burnt out" following the completion of his 14-month **Slippery When Wet** world tour. But as he looks back on the last year, Jon says he wouldn't change a thing. "Sure, there were nights when I wasn't feeling too well, but those were few and far between. The bottom line was that we really enjoyed the tour. It was great — though I don't mind taking a little time off before the next one begins."

****

Lisa Leeds

Bret Michaels of Poison: "We got paranoid about the next album three months ago."

Tesla's Brian Wheat is convinced his band is the luckiest group on the face of the earth. How else do you explain a band with only one LP landing tours with such prestigious rockers as David Lee Roth, Alice Cooper and, most recently, Def Leppard. Of course, it helps when you share the same manager with the Leps. "Yeah I guess that does help," Brian said with a laugh. "But it's the old story about not looking a gift horse in the mouth. We're real lucky to be on the Leppard tour, so why should we bother ourselves about why?"

****

Stryper are currently sequestered in a Los Angeles recording studio laying down tracks for their eagerly-awaited followup to last year's **To Hell With The Devil.** According to drummer Robert Sweet, this LP will have an even more uplifting message than last year's vinyl opus. "We're tired of discussing the evils of hell," Sweet said. "This time we'll be talking about the wonders of heaven."

****

Motley Crue's Nikki Sixx is getting flak from upset fans after his revelation in last month's **Hit Parader** that he was briefly a heroin addict last year. "Look, I've always lived my life my way," Sixx said. "I know how dangerous drugs can be — smack and crack are the

Stryper: Laying down tracks for their next LP. Susan Carson/Artist Publications

Letter Of The Month

Dear Andy,

I'm really getting mad at MTV. It used to be that I could at least get my metal fix every day by watching their afternoon block of metal videos. But since they pulled that show off the air a few months ago, the only times they seem to play metal is during the **Headbanger's Ball** at midnight on Saturday or on their viewer's request hour. Doesn't somebody up there have a brain? Every day, four or five of the top video requests are metal, yet those people are too stupid to give the people what they want the rest of the time. What gives?

Mike H.
Boston, MA

Dear Mike,

Unfortunately, the bottom line with MTV is dollars — which , let's face it, is the case with just about everyone in the entertainment field, including **Hit Parader.** The fact is that MTV believes advertisers are "scared" of heavy metal, and that no matter how many people watch metal and want more videos played, advertisers don't like the demographic group that metal attracts. That's the sad-but-true fact for ya.

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devil. They can replace religion in men's hearts. But what's done is done. I'm past that now."

****

WASP's Blackie Lawless is determined to make the notorious PMRC pay for what he believes are efforts to "kill off WASP". Lawless has begun his counterattack with an upcoming stage show he promises will be the most outrageous in the group's already-controversial history. "We're gonna pull out all the stops this time," Lawless said. "Everything we do this year is aimed directly at Tipper Gore and the PMRC. For a long time I couldn't figure out exactly what that woman was after — then her husband Albert announced he was running for President."

****

If you wanted to see Ozzy Osbourne in concert recently, you had to do two things: first you had to travel to England. Then you had to be thrown in prison. Yup, rock's loveable loon decided to break in new guitarist Zack Adams as far away from public scrutiny as he could get. So after receiving permission from British Prime Minister Margaret Thatcher, Ozzy and his band played a series of 16 concerts in England's male prisons. It's reported that a fine time was had by all.

****

Europe are back home in Sweden, "writing, writing, writing," according to vocalist Joey Tempest. The band plans to go into the recording studio early in 1988, and will release their new LP by April — just in time to launch a massive world tour. "Next time we'll probably come to America earlier in the tour," Tempest said. "Last time we waited nearly six months — but it didn't seem to hurt us."

Didi Zill

Europe: Making big plans for 1988.

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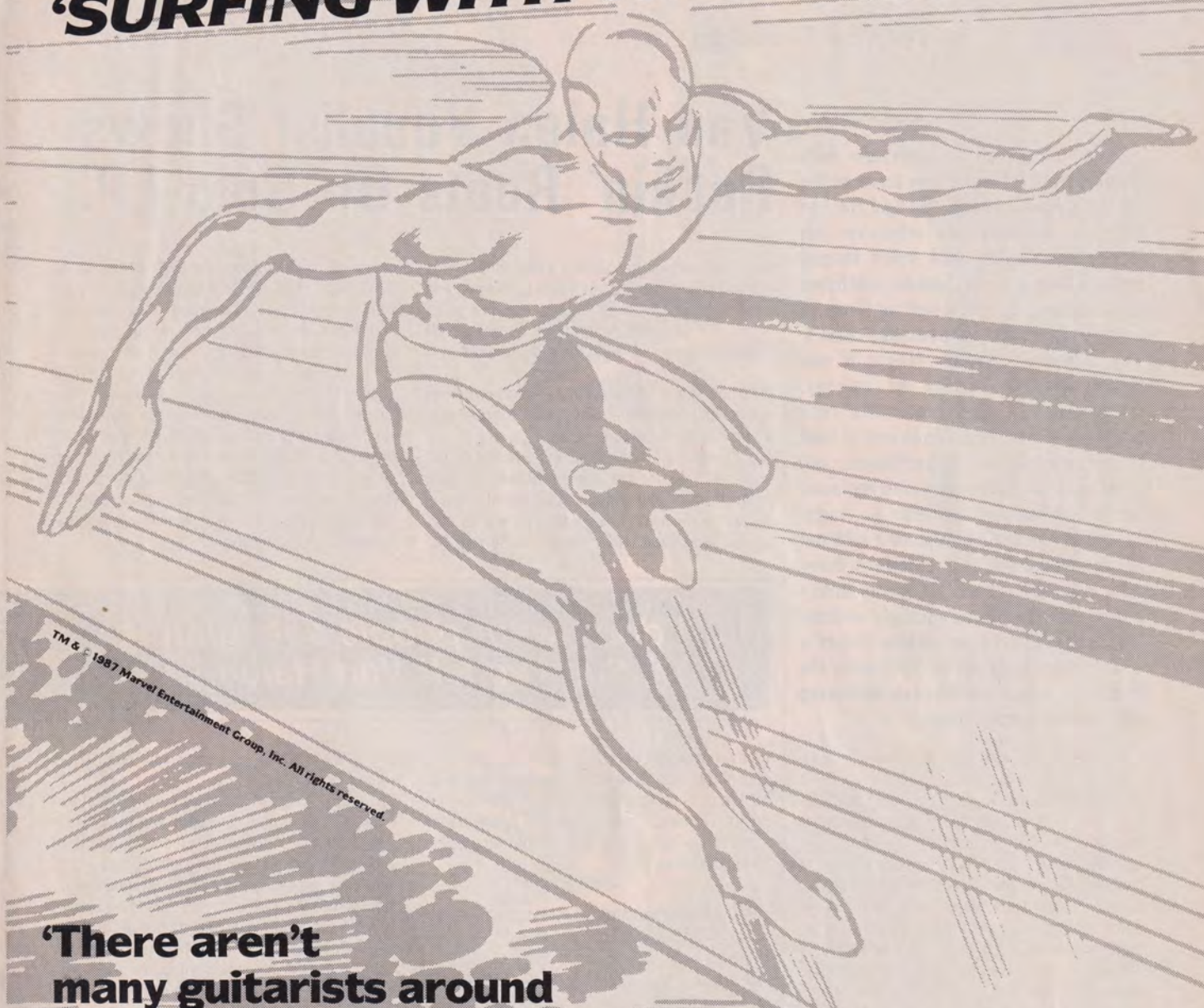

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'There aren't many guitarists around at the moment who can send a shiver down my spine. Joe Satriani is one of the few.' –STEVE VAI

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SAMMY HAGAR
man with a mission

by Winston Cummings

Van Halen Vocalist Shows Rockin' Roots On Solo LP.

One doesn't do an interview with Sammy Hagar. One merely turns on the tape machine and lets the Red Rocker take the conversation wherever his fertile imagination and quick tongue want to take it. Sure, Sammy will listen to questions, but he's just as likely to answer his own as someone else's. Yup, Slammin' Sammy Hagar is one tightly-wound bundle of energy. Despite nearly 15 years in the rock world — first as Montrose's lead singer, then as a solo performer, and most recently as the man who replaced David Lee Roth in Van Halen — Hagar seems to get just as much of a kick out of his music today as ever before. Now, with his recent solo LP giving him a chance to stand in the spotlight without his illustrious VH compatriots, Hagar is a man who feels all is right with the world — a fact we discovered during this recent conversation.

Hit Parader: Sammy, what prompted this solo LP? Was it merely to fulfill your contractual obligations to Geffen Records?

Sammy Hagar: There is a certain amount of contractual stuff floating around there. The fact is when I signed that deal, David Geffen made damn sure he was gonna get someone who had to work hard for his money. I had to produce a certain amount of albums in a certain amount of time. When the offer came to join Van Halen, I still owed Geffen an album — and he wanted it as soon as possible. I gave a lot of thought to deciding when to record and release it. Originally I wasn't even thinking about doing it until early in '88. But I'm real happy with the way things worked out.

HP: How has the album's appearance affected your relationship with Van Halen?

SH: Edward produced the thing, so how do you think it's affected it? I never recorded this album in order to reassert myself as a solo performer. I know where my priorities lie — right now Van Halen is my top priority and I'm real happy about that. Van Halen is my band, it's that simple. This album ends my contract as a solo performer, and I don't know if I'll ever do another one. I've got to admit that I enjoyed doing it, but as long as VH keeps me satisfied, I can't see doing another.

HP: How did it feel playing guitar again? After all, in Van Halen there's only room for one axe-slinger — and that isn't you.

SH: (Laughing) That's true. But I've got to tell you that it wasn't easy for me to keep Ed from laying down a lead or two on this record. I mean, he was really involved as producer, and he also played bass. And when we got some real hot grooves going, he was begging for the chance to play guitar. But I was having too much fun to let him do it. I just told him to wait for the next VH record. I think this album's got him primed to lay down some heavy-duty shit on that album. I'm looking forward to it.

> *"I don't want people speculating that I've left Van Halen."*

HP: Did having so much fun making a solo album make you reassess your decision to join Van Halen?

HP: No way. Van Halen is a real kick-ass band now, and I had the time of my life on tour with those guys for a year and a half. It was my decision to become part of a major band like that, so there's no way I regret it. My solo career was going very well when they asked me to join. I could have said no and kept doing albums that sold a million copies or so. I definitely *didn't* join Van Halen out of any sense of desperation about my own career. There's something about playing with a great band in the biggest arenas in the world that's really special, and I wanted to experience that with Van Halen.

HP: Your album presents very diverse types of music. What caused you to experiment so much?

SH: I don't think it's so experimental — it's a solid rock and roll album. I mean, there are a lot of different things going on there, but they're all classic rock and roll things. I just tried to bring a lot of my influences out more this time. I've always loved bands like the Stones and Zeppelin, and I think there are elements of their sound on this record. But there are also bits of bands like Procol Harum and the Who, and singers like Otis Redding. It was a great thrill to take all my influences out of hiding, spread them out, and mix them in with my own music. I'm real happy about the results.

HP: Is there any chance you'll tour behind this album?

SH: I don't think so. First of all, I really don't have a band to do it with, though I don't think that would be too much of a problem. But more importantly, I don't want to do it because as soon as I step onstage, people will start speculating that I've left Van Halen. At this time in my career, I don't think it's a smart political move for me to tour behind a solo album. Maybe some of the tunes I have on this album will make it into Van Halen's next live set. I had a couple of my songs in the last set, so maybe I'll replace those with some of these. I know Ed really likes 'em.

HP: How do you feel when people compare this album to **5150** or any of your earlier solo LPs?

SH: I don't know why people would do that. I don't think it's fair to compare this with **5150** that's for sure. This is my solo album, and that's a Van Halen record. As far as my earlier solo stuff, I guess this one's a little different 'cause I came to it from a looser perspective. Making solo albums isn't the most important thing in my musical life anymore — playing with Van Halen is. □

Jeffrey Mayer

Sammy Hagar

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by Charley Crespo

Y&T

Y&T's Dave Meniketti and Jimmy Delgrasso say they love to listen to everything from hard rock to jazz fusion. On this particular day, they listened to a variety of recently-related 45s and shared their impressions with us.

Power Kansas

Dave: Cool drum sound. It goes into a rock thing from a ballad verse. Nothing too special, except that I like the band.
Jimmy: I like Steve Walsh's voice. It's a good song. I've always liked Kansas.

Sign 'O' The Times Prince

Dave: The lyrics are cool. He's talking about what's going down now with all the kids doing drugs. But musically it's simplistic. I like that he does his own thing and takes chances.
Jimmy: I like the bass riff. I liked his **Purple Rain** stuff a lot.

Hungry For Your Love Luis Cardenas

Dave: This is real soupy. He's trying to be ultra-pop and it's not happening. Nothing special there.
Jimmy: Next.

Into The Night Frehley's Comet

Dave: This is a good tune. We like what Ace is doing right now. The band sounds good, the production is good. We're taking him out on the road.
Jimmy: I was a big fan of Kiss. Good song. I'd like to hear the rest of the album.

The Secret Of My Success Night Ranger

Jimmy: It's too light. I like their heavier stuff a lot more.
Dave: The producer, David Foster, is the guy who produces Toto — which means clean, hit-time-USA production. When I saw this song on MTV, I had to wait until they showed the group because I couldn't believe it was Night Ranger. I realize this was made for a movie; maybe that's the reason for the extra production. It sounds like they didn't have anything to do with the writing. The bridge and the chorus sounds like it could be John Parr.

Goodbye Saving Grace Jon Butcher

Dave: It has a slight Jimi Hendrix vibe to it. It's a groove tune, a good sexy tune with a bluesy sound. I like the sleazy breakdown.
Jimmy: Real moody. I like that. It's good to hear somebody other than Yngwie, with an economy of notes.

Infidelity Simply Red

Dave: Good funky beat. I like the opening measures with the chick singers. This guy has one of the most unique voices I've heard. You know who it is, whether you like it or not. He's got a real fast vibrato and a crazy haircut. I love the group and the tune, I just don't care for his voice that much, but it is grooving. The sax solo is good.
Jimmy: His voice is a little too nasal for me. The song is okay, but there wasn't enough of a hook to do that much for me.

Girls, Girls, Girls Motley Crue

Jimmy: I like the motorcycle. This chorus is catchy, and the production is slick. I like it.

Y&T's Dave Meniketti and Jimmy Delgrasso: "The guitarist in this band stinks. Oh no! It's us."

Dave: How could you not remember the chorus after you've heard it? It's a great rock and roll groove. The only part I don't understand is the middle — there's no guitar or vocals. Were they just trying to jam? I like these guys, but they don't need my wishes for success. Great summer song.

Blame It On The Radio John Parr

Dave: I saw him doing this on Joan Rivers and it sounded so ... happy. I love his voice. This reminds me of one of those studio guys trying to write a hip tune. This song could have benefited from a heavier approach. It's too sweet for me. He should be doing heavier stuff for the credibility; he already has the hit singles.
Jimmy: The bridge sounds like the Ronettes. I hate the keyboard part they threw in. They're going for the 60 to 75 age range.

Heat Of The Night Bryan Adams

Jimmy: Great drum sound. Nicky Curry is one of my favorite drummers. The song is so simple I love it.
Dave: I dig this tune. It's great. I love the bluesy sound and the sleazy feel. I love the clean guitar. It's got a super strong chorus. He can sing anything and make it sound great. This guy is a master of writing simplistic songs and getting them over big time.

Alone Heart

Jimmy: It's a good song, but the hook isn't grabbing me real strong. I like Ann's voice; it's real soulful.
Dave: It's a so-so song for me. I've just heard so many ballads by so many people, including Heart.

Dream Warriors Dokken

Jimmy: It's got that moody verse with a clean guitar sound underneath it. George Lynch is a great guitarist. It sounds good. Great video too. The choruses could have been a little heavier though.
Dave: Good song, but it's too pretty on the choruses for my taste. They always do heavy verses and then sweet and light choruses. I like Don's voice and they're all good players. And Mick Brown is one of the funniest guys in rock and roll.

Back And Forth Cameo

Dave: I saw these guys on television and they tripped me out. It's so cool, the weird things they do with the vocals that other r&b bands don't do. The song isn't that much of a killer, but the band is a vibe. They're worth catching on video.

Can'tcha Say Boston

Jimmy: Oh, we're back in 1976.
Dave: This is so soupy. If I hear one more Boston song with the exact same harmony lick... You can tell they wrote all their songs in 1976. I liked them when they came out, but now they've got so little conviction. I can't listen to them. Whenever these songs come on the radio, I turn it off.

Contagious Y&T

Jimmy: This band sucks. The drummer sucks.
Dave: The guitarist sucks. Oh no, it's us. It's great. □

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Neil Zlozower

KISS

Paul Stanley: "If half the stuff you read about rock stars were true, they'd all be dead."

Secrets Of Their Success

Rock Legends Return To Greatness With **Crazy Nights.**

by Andy Secher

Fifteen years after their formation in New York, Kiss remain the kings of the American hard rock scene. Sure, there are dozens of young bands around, each of whom has borrowed and elaborated upon some aspect of the Kiss rock and roll machine. But when it comes to the total package — looks, sound and attitude, no one can hold a candle to Paul Stanley, Gene Simmons, Eric Carr and Bruce Kulick. With the completion of the latest LP, *Crazy Nights*, this legendary rock and roll quartet has once again set their sights on the top of the charts. After all, as Paul Stanley explained during this special interview, when you're the best band around, you want as many people as possible to know it.

Paul Stanley Interview On Page 48...

Gene Simmons and Bruce Kulick

Mark Weiss/MWA

Mark Weiss/MWA

Kiss: Gene Simmons, Paul Stanley, Eric Carr, Bruce Kulick.

Hit Parader: Paul there always seem to be dozens of album titles floating around for a Kiss record before a final one is selected. Some of the most interesting ones this time were **Who Dares Wins** and **Condomnation.** How did you finally settle on **Crazy Nights?**

Paul Stanley: Well, **Condomnation** was never really the title. It was just a thought that passed through our minds and gave everyone a chuckle. But we always bounce a lot of different ideas around before we get something everyone likes. In the case of **Crazy Nights**, it's the first single from the album, and it's definitely an attitude that we've always had in this band. We like to have a good time and give the fans a crazy night at the show, and then have them give us a crazy night back at the hotel. It's a very Kiss title for a very Kiss record.

HP: What exactly is a "very Kiss record?"

PS: It's a record that's great from start to finish, which this one is. How many times have each of us bought a record because we like a song on it, only to find out that song is the only good track on the entire album. Our attitude has always been that if you want to release just one good song, put out a single. If you're going to do an album, you might as well fill it with as many good tunes as you can.

HP: A few months back, you were talking about writing a lot of the material for this record on keyboards. How did that affect the album's overall sound?

PS: It's real funny. Sometimes you really have to watch what you say. I know I talked about writing on keyboards, and it got mentioned in **Hit Parader,** and you wouldn't believe how many people have asked me about it. But no matter what instrument I write a song on when I'm at home, by the time we get in the studio and all four of us start working together, that song is going to end up sounding like Kiss. We're certainly not gonna change our style at this point in our career. We set out to make this the best Kiss album ever, not to change what the band is about.

HP: It's been quite a while since **Animalize** came out — nearly two years. The extra time you took to work on this album must have had some effect on the music you recorded, didn't it?

PS: Not really. Kiss will always be Kiss whether we take three months or three days to record an

album. Yes, we did take a bit more time on this one, but the only major difference is that we recorded 12 tracks and then chose the best from that. Usually we record the exact number of tracks we want to put on the album. The biggest problem we had was deciding what tracks to use and which ones to hold onto.

HP: You recorded this album in Los Angeles, after working almost exclusively in New York all these years. Was that a very different atmosphere to work in?
PS: Once we were in the studio it didn't make any difference, but when we got out it did. I've always had a weakness for blonde women, and out here I'm like Ed McMahon on **Star Search.** The contestants are everywhere, and we're not even close to picking the finalists yet. Let's just say there's some very stiff competition.

HP: Not to get too serious, but with the fear of AIDS and other sexually-transmitted diseases going around, how does a rock star deal with being deluged by a bevy of beauties?
PS: A guy's got to use his head — and I mean the one on top of his shoulders, not the one between his legs. Let's face it, if half the stuff you read about most rock and roll stars was true, there would be a lot of dead rockers around. Most of it is total bullshit. The difference is that with us, all the rumors are true. We do love women, but we are sensible about things.

HP: Let's get back to the album. Do you have a favorite song?
PS: Yeah, all the ones I wrote! (Laughs) Actually, all the songs really are good. There's one called *Bang Bang You* which I like because it's the classic story of boys and their toys. There's another one called *No, No, No,* which I guess is the reply the woman gives when the guy says *Bang Bang You.* This is the first album we've done in a long time where I really loved all the songs equally. I remember when we were working on **Animalize,** I knew I wanted *Tears Are Falling* to be the first single and video. This time the decision was much more difficult because there was so much really good stuff. Every time we'd play something for somebody they'd say, "That's got to be the single."

HP: As you look back over the years, what's the biggest difference in the Kiss that recorded **Hotter Than Hell** and the band today?
PS: We play a lot better. In many ways, we're a much more accomplished band now than we were back then. Another big difference is that there's a lot more filth to write about today. But writing songs and playing rock and roll has never been something we've had to think about. Playing music has come as naturally to us as having a good time.

HP: This is the 21st Kiss album. Do you ever think about what you might want to do if you ever decide to hang up your rock and roll shoes?
PS: That's something none of us really thinks about. We all have our outside interests. Gene likes to act and produce, and I might want to try my hand at that as well. Acting is a very interesting field to me, and after being onstage for so many years, I think I'd be a natural for it. My life's been a comedy, so I think I could handle some light comedy roles ... and some serious drama ... and some action-adventure parts. Maybe I'll do the first rock and roll comedy/drama/adventure.

HP: Have you had any good offers for movie roles?
PS: A couple of interesting ideas have come up, but it's hard for me to think about anything right now except Kiss. If someone offered me a great role and it fit into my schedule, I'd consider it, but right now my one and only priority is this band. I always read where I'm supposed to be producing this band or that — and in some cases those rumors might be true — but people make it sound like I'm ready to do it at the expense of Kiss. I'd think people would know better than that by now. This band is a part of me, of Gene, of Eric, of Bruce. Playing rock and roll is like breathing to me — it's something I have to keep doing to live. If I still can handle it, I plan on going onstage, doing my splits and singing my songs when I'm 70. I think that alone would be worth the price of admission.

HP: Is being a rock star ever a burden to you?
PS: Do you mean does meeting the most beautiful women in the world become difficult? Does staying in the best hotels and eating in the best restaurants become a burden? Nah, it's still a lot of fun, and I recommend that everyone try it. It's the best lifestyle in the world, and with Kiss, we've tasted the best life has to offer over the years. All I can say is that with this album, we just may take it to a level nobody else has ever reached before. □

Eric Carr: Finally getting recognition as one of metal's best drummers.

Mark Weiss/MWA

Neil Zlozower, Inc.
HIT PARADER
JON BON JOVI

SCORPIONS
fire and ice

by Rick Evans

Teutonic Terrors Return To Rock Scene After Two Year Absence.

The huge, black limousine pulled around the corner and stopped in front of Madison Square Garden's backstage entrance. Almost immediately, another pulled to a stop behind it. Then another... and another. When five identical vehicles had lined up, their doors swung open as if in unison, and out of each back seat stepped a member of the Scorpions. Whattsamatta boys — one, or even two cars too small for your egos?

In reality, few bands in rock and roll have managed to keep their egomaniacal urges on hold as well as the Scorps. Undeniably, vocalist Klaus Meine, drummer Herman Rarebell, bassist Francis Buchholz and guitarists Matthias Jabs and Rudolf Schenker enjoy the good life — staying in the best hotels and eating only in the finest restaurants. But when it comes to the ego department, these Teutonic Terrors have little interest in competing with the mega-personalities of the rock world.

"We do things because they make us happy," Meine explained, "not because we think they make us look good. All one needs to do is look at us onstage to see that we're not spending all our money on makeup and outrageous costumes. If we end up with a number of limousines at a concert, it's not so each of us can make a grand entrance. In many cases, each of us has been busy visiting radio stations or doing press interviews, and we haven't been together. In that case, how do you expect us to get to the show? We would rather not take the bus."

Considering that the Scorps have sold a combined total of over six million copies of their last three albums and have raked in the big bucks by touring every nook and cranny of planet earth, one can correctly surmise that they can well afford an extravagant lifestyle. Besides, as Schenker quickly pointed out, when a band spends the better part of a year together on the road, they're entitled to a few luxuries now and then.

"We've been touring for more than fifteen years now," Schenker stated. "And we still enjoy it as much as ever. The reason for that is we treat ourselves well. We certainly enjoy playing rock and roll — we would do that if we all had to live in the back seat of a *Volkswagen*. But since we have been somewhat successful, we believe in enjoying life to the fullest. Playing rock and roll has made all of our dreams come true. We would never have believed that one day we would be traveling to America, Brazil,

Rik Sins

Matthias Jabs: "We don't like being compared to other bands — there's no group like the Scorpions."

Hungary and Japan to play our music. It has been a truly amazing experience."

It certainly has been an amazing seventeen years for the Scorpions. Formed originally in 1971 by Rudolf, his younger brother Michael, and Meine in their hometown of Hannover, West Germany, the band went through a seemingly endless assortment of bassists and drummers before finding Buchholz and Rarebell. Additionally, their lead guitar slot proved to be a problem, as first Michael Schenker, then his replacement, Ulrich Roth, both split from the band. Finally, Matthias Jabs came aboard just as the band was landing their first U.S. tour in 1978. And the rest, as they say, is history.

"People who've only gotten into the Scorpions over the last few years look at us as a very stable, controlled kind of band," Meine said with a sly grin. "They perhaps don't know, or don't remember, all the problems we had to face just to get a decent American record deal and be able to tour the U.S. Back in the mid-'70s, after we had recorded no less than five albums, our American label was still telling us that we had no future in America — that Americans liked disco music not hard rock. We knew differently, and that's what kept us going."

"We have been together as a unit for ten years now," Schenker added. "We feel very lucky to have survived the tough times and reached the level of success we have today. There were times, especially after my brother left the band, when I wondered if the Scorpions would ever make it. I've always had a great deal of confidence in our ability, but the number of problems we had to face, both with our musicians and with our record label, made even us question that faith from time to time."

Luckily for the Scorps, persistence and self-belief paid major dividends. Their latest LP, **Don't Stop At The Top**, will soon pass the platinum sales plateau and seems destined to reach the double, or even triple, platinum level. The reasons for the band's success are easy to fathom. The hard rock they present is daring and exciting, and it's palatable to a wide variety of fans. Unlike so many current groups whose looks, attitude and sound limit their accessibility, the Scorps seem perfectly suited for the late-'80s rock scene.

"We don't view ourselves as being in competition with the Bon Jovi's and Motley Crue's," Meine stated. "They do what they do very well, and we do what we do. I like to think that we do our specific thing better than anyone else. We're one of the only hard rock bands that can get away with putting ballads on our albums, for instance. That means a great deal to us."

"We approach our music in a very deliberate way," Schenker added. "This album took us a very long time to complete, and many people were wondering what was wrong with the band. The answer is that nothing was wrong. We simply wanted to make sure that this album was every bit as good as our last few albums have been. In fact, we hoped it would be a little better. Putting a little extra effort into our music is part of what has always made us special."

In a world filled with pretty-boy posers whose major claim to fame is looking good in a tight pair of jeans, the Scorpions are indeed special. They're part of a dying breed who always place their art before their looks. While their substance-over-style approach runs against the current whims of the rock world, the Scorps know that all they need do to prosper is stick to their guns and keep doing things their own way.

"We try to listen to everyone around us, then do what we want," Schenker said with a grin. "We appreciate all the help those people want to give us, but after all this time, we know what's best for the Scorpions. After so many years of making music, you'd better learn something, and the major thing we've learned is that our own advice is the best." □

Jeffrey Mayer

Klaus and Rudolf yuk it up on stage.

The Metal Terminators

Dream Evil Propels Metal Merchants To New Heights Of Glory.

by Rob Andrews

Ronnie James Dio is a man with a mission. Metal's mighty mite recently roared with a vengeance, producing an album, *Dream Evil,* ***which not only showcases the skills of new guitarist Craig Goldie, but also fulfills the artistic potential RJD has always shown. One might think it impossible to still be maturing as an artist after nearly 20 years in the rock and roll meatgrinder, but Dio proves that time and age are no barriers in the world of heavy metal. Recently we hooked up with the dynamic Dio to discuss his always-interesting views of the world.***

Hit Parader: Ronnie, how much has Craig Goldie's presence altered the Dio sound?

Ronnie James Dio: I don't think it's possible for any one person to have that big an impact on our sound. In fact, I'll go so far as to say no one can alter our sound. That sound is created by Jimmy Bain, Vinnie Appice and myself, and it has been that way for a long time. A guitarist can have some impact on it — good or bad — but he'll never alter it. Either he'll fit into what we're trying to do, as Craig has, or he'll stick out like a sore thumb.

HP: What is the biggest difference between Vivian Campbell and Craig?

RJD: It's nice to have someone who's really into what he's doing. Craig has so much enthusiasm and love for his work that sometimes you've got to slow him down before he gets carried away. He's always coming up with new ideas. It's nice to have to say "no" to somebody sometimes. With Vivian, it became a challenge just to motivate him to work. With Craig, you've got to keep him under control before he gets carried away with 50 ideas at once. He's been a real breath of fresh air for us, and he's really made the new album a pleasure.

HP: Do you mean previous albums were not a pleasure to do?

RJD: Well, let's just say that **Sacred Heart** was not a happy album. There were many problems within the band at the time — mostly due to Vivian's inability or unwillingness to work the way everyone else wanted to. Our earlier albums were enjoyable, especially **Holy Diver.** But to me that album seems like it was recorded a million years ago. We've grown so much since then.

HP: How have you grown on **Dream Evil?**

RJD: It's the closest I've come to creating an album that I'm fully satisfied with. Each song on the LP is like a chapter of an ongoing storybook, even though the album isn't a concept LP. But the key to this record is that the music comes from our hearts and souls. It wasn't a struggle to complete, it was a joy. The last album was very repetitive as far as I'm concerned. There were some good tracks, but it wasn't in the same league as this one.

HP: Do you feel the need to put an epic 7-minute track on every album?

RJD: (Laughing) Sometimes it seems that way, and usually they're the title track. Songs like *The Last In Line* or *Holy Diver* do have epic qualities, and *All The Fools Sailed Away* on this LP continues the tradition. It tells the tale of people who listen to the false promises that people throw at them. They don't realize that the only ones who gain from those promises are the people who make them — and there are just too many people like that in the world.

HP: What are some of the other tracks you like on the album?

RJD: I like them all, but the ones that really stand out are *I Could Have Been A Dreamer* and *Sunset Superman.* The first one is our single, and it's a real straightforward kind of song, which is a nice change for us. It's about people who are followers, those who have no desire to take hold of their lives. They like to sit and dream about what could have been or what should have been. Those people are to be pitied in my book, because I believe there's always time to take charge of your own life. *Sunset Superman* tells the story of office workers dressed in drab suits who, when the sun sets, rip those clothes off to reveal a big, red "S" on their chests. They live for the energy of the night.

HP: There hasn't been much talk about a Dio tour of America. Why?

RJD: Basically because we're not planning to tour behind this album. We've played a number of European festivals, and if the public demand is there maybe we'll play some shows over here. But at the moment we're not planning on it. I think we may have toured too much over the last few years. Where does it say a band has to tour behind every album? I want people to think of our concerts as an event, not approach them with the attitude of "are they back in town again?" We toured for 13 months last time, and that was just a bit too much.

HP: Do you regret going back on the road for the second leg of the **Sacred Heart** tour after Craig joined the band?

RJD: Absolutely not. We did good business, we enjoyed ourselves, and Craig got some excellent experience working with the rest of us. I don't regret it at all. The tour did go on a bit too long, but the demand was there, so I certainly don't regret doing it.

HP: By the way, how do you feel about Vivian Campbell's popping up in Whitesnake?

RJD: Actually, I'm quite pleased for him. I hope he's had the chance to sit back and think about his own values. What I find a bit strange is that after his harsh words about Craig coming in and playing his parts, he is now in the identical situation with Whitesnake. Not only does he have to play John Sykes' guitar parts, he has to share them with Adrian Vandenberg. But I only wish Vivian the best, because I really respect the other members of that band. David Coverdale is a disciple of Ritchie Blackmore's, just as I am, and Adrian is a great guy.

HP: So there are no longer any hard feelings between you and Vivian?

RJD: Certainly not on my part. Why shouldn't I be happy? We've just produced our best album ever, and the band is sounding great. There's not enough time in life to hold grudges against people. □

Mark Weiss/MWA

Ronnie James Dio and Craig Goldie

METAL MELTDOWN

Vinnie Vincent Invasion

The members of the Vinnie Vincent Invasion admit they learned a great deal during their first international tour. As the group prepare to undertake their second road junket — in support of their latest LP, Vincent and the boys know things are gonna be very different this time around. For one thing, don't expect to see Mr. Vincent clad in pink, carrying a pink guitar or sporting pink-streaked hair. In fact, if you want to maintain your health, don't even mention the word "pink" in Vinnie's presence.

"You'll never see me wear pink again," Vincent stated emphatically. "And forget about the pink guitar I used on the last tour — it's history. After the last gig we played last year, I took that guitar out into the parking lot, burned it, then had the tour bus run over it. It was nothing against the guitar itself — it had certainly done its job. But the whole 'pink' thing was a leftover from my days with Kiss, and I want to put all of that behind me once and for all."

Debbie Metal/Photofeatures, Int.

Vinnie Vincent

Ted Nugent

Neil Zlozower, Inc.

Ted Nugent

"Man, I've been working with Ted a long time, and even I can't believe some of the new stuff he's come up with," a longtime acquaintance said of metal's Motor City Madman, Ted Nugent. "He's really got his music together. He's playing the loudest, meanest shit since **Cat Scratch Fever** — and he's having a great time doing it."

Certainly one hopes such reports about Nugent's latest LP are true. During his mid-'70s prime, there was no leaner, meaner rock and roll machine than Terrible Ted. Over the last few years, however, Nugent's high-flying guitar antics and loincloth-clad stage theatrics have been overshadowed by a new generation of metal madmen. But as the Nuge himself explained, the man is back with fire in his eyes. "All those little boot-lickers better get out of my way," Nugent exclaimed. "If they're standing in front of me when I get rolling, they'll be ground into the dirt."

Twisted Sister

Love Is For Suckers may be a strange name for an album — even for a band with Twisted Sister's comical track record. But before we begin wondering if the personal lives of this New York-based quintet are in shambles — prompting the unusual title — let's turn the floor over to the inimitable Dee Snider. Here's the guy who'll explain the real meaning behind **Love Is For Suckers**.

"It can mean whatever you want it to," Snider said. "It can be about personal relationships where you fall in love and the person you love makes you feel like a sucker. It can also be about the love affair between a band and their fans. Sometimes the fans feel cheated by a group, and other times it's the band that feels let down. That view really doesn't have much to do with this band in particular — it's just one of our general observations of life."

Mark Weiss/MWA

Dee Snider

David Lee Roth

Neil Zlozower, Inc.

Steve Vai and David Lee Roth

David Lee Roth has been surprisingly quiet over the last few months. For a guy who's made his living by basking in the spotlight for most of the last decade, this low-profile attitude is surprising — and even alarming — to certain members of rock society. But fear not, rock fans. Diamond Dave and his boys are about to begin a new album, one he promises will take a harder rocking direction. That's not to say that Roth's tongue-in-cheek song selections are a thing of the past. But expect to have your ears blasted in the months ahead.

"The band is much more of a unit now," Roth commented. "When we did the last album, we were getting along great, but we hadn't developed the rapport we got when we went on the road. You can't spend nine months on tour and not grow together musically. I'm open to what Billy (Sheehan) and Stevie (Vai) want to do, and I'm willing to try anything. I'm not changing what my music's all about — it's always encompassed everything from the Ohio Players to Deep Purple — so what's all the fuss about?" □

Vacation In Paradise

AEROSMITH

Boston Bad Boys Work Hard On *Permanent Vacation*.

by Adrianne Stone

Jeffrey Mayer

Steven Tyler: "It was like God telling me, 'Boy you've done it this time.'"

In the mid-'70s, a Boston band with a bad boy reputation seemingly took over the rock and blues audience singlehandedly. Critics shrugged them off, dismissing them as a younger, American version of the Rolling Stones. Their lead singer, a wiry, rubber-lipped stage stud, did resemble Stones vocalist Mick Jagger. In the two guitar lineup of Brad Whitford and Joe Perry, the latter's trademark was an eternally dangling cigarette from his sullen mouth. This was eerily reminiscent of Keith Richards. The bassist, Tom Hamilton, and the drummer, Joey Kramer, quietly maintained the backbeat of the band, just as their counterparts in the British superband did.

These similarities, however, did little to deter an American audience that was hungry for some homegrown rock and roll. In the decade and a half that followed, Aerosmith have struggled through much-publicized changes in lineup, legal difficulties with both their record label and their management, serious accidents and the competition of newer, younger bands who, while imitating this supergroup's style, also nearly stole their thunder.

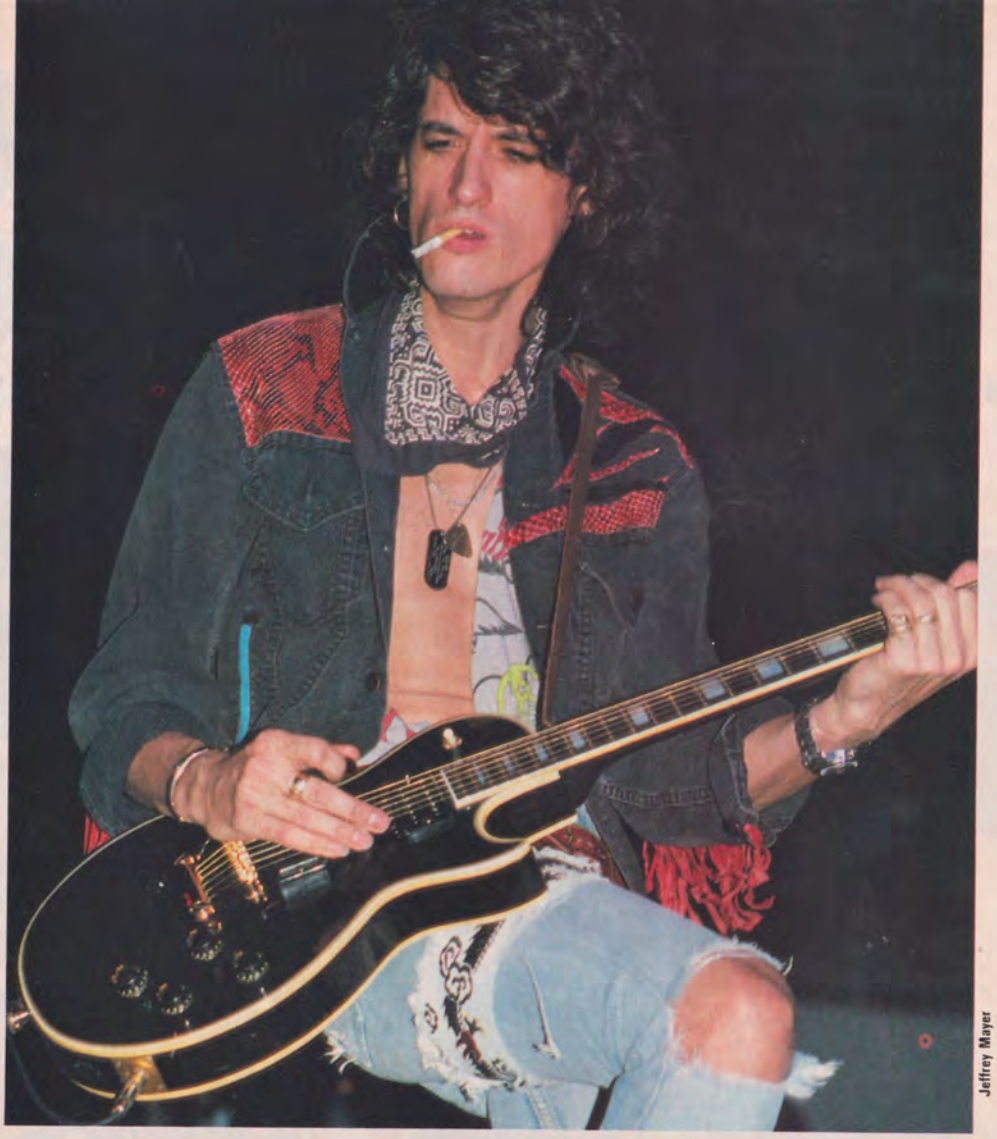
Yet these difficulties have strengthened the quintet's resolve to continue recording and touring to the still-packed arenas as long as they feel the music in them. ***Hit Parader*** *caught up with the loquacious Tyler following the release of Aerosmith's latest LP,* ***Permanent Vacation****, to discuss the ups and downs of their long and successful career.*

Hit Parader: Has songwriting become easier for you after all these years?
Steven Tyler: Writing lyrics is fun, it's very rewarding, but it's a drag sometimes. So I got a brainstorm a couple of months back and I said to my manager, "Who do we know that writes songs, that has any kind of track record, that's written hits?" He gave me some names and I went over and fooled around with them and I eventually met with Desmond Child (who's also co-written with Kiss and Bon Jovi). We're in tune with each other. We wrote the song *Angel* in four hours.

HP: The best songs, usually, are the ones that come out of nowhere, instead of the ones that you have to work on for months.
ST: I played *Angel* on the piano after he left, and I cracked; I started crying. That's a damn good song when that happens to me. Oh, man! Like in *Dream On*, I always get choked up. When we got to Vancouver to do the actual recording, I collaborated with Jim Vallance (who's worked with Bryan Adams). We wrote some songs, *Rag Doll* and *Magic Touch* for the album and another called *Is Anybody Out There* which we'll save for next time.

HP: Recording in Vancouver must have been a nice change of pace for you. It's supposed to be a beautiful city. What did you think of it?
ST: It's real close to being the most beautiful city in the world. If you're there 30 days, it rains 10. It's weird, in that it also gets a tropical gulf stream, so it's never freezing and it's always kind of right around 40, 50, 60 degrees. It also has 19,000 foot mountains right across the bay. It's like being in the Alps. I grab a car in the morning and I'm yodeling all the way up the mountains.

HP: That must be great inspiration.
ST: I'm telling ya', I was having trouble with some lyrics and I went to the top of this mountain to work on them. We took a tram straight up, and 18,000 feet later, I was out on this ledge with my headphones on, listening to the song with my eyes closed — and I feel snow and I look around and I can't see the buildings. It's a fuckin' blizzard! Everything was white and swirling because it was the top of the mountain. Listening to the song on my earphones and then seeing that, it was like God telling me, "Boy, you've done it this time!"



Jeffrey Mayer

Joe Perry: His classic style has remained an influence on all metal guitarists.

HP: So, aside from the obvious challenges of songwriting, what remains? Obviously, you've had enough success to last a lifetime. Enough fame, fortune, etc. What remains your motivation as an artist, as a performer, as a person?
ST: Once you win success the first time, it does not mean that you've got it for life. For other people, yeah. But the achiever, like me, keeps going for more success after he's successful — if he's smart. Just as you wake up the next day, you will always do the "next" album. If I've got the creativity to do one, we'll always want to do one. So, I think that the more you learn, the more challenging it is. 'Cause, you know, you look back and you say, "Wow! I really worked on that album and it was fuckin' great!" It's just that while you're actually working on it, it's a real drag, drag, drag, just like anything else. Like doing a part over and over for a movie. It gets to be real tiring, but boy, when you look at those daily rushes at the end — the final product — it's like, "Wheeee!", fuckin' la-di-da time. The album is finished and I'm happy as hell, even though it was a real trudge to do.

HP: Are you aware of the major influence Aerosmith has been on the new generation of bands? Is it hard for you to listen to all those groups that imitate you?
ST: No, 'cause we did the same thing when we were coming up. Without a doubt, we copied the Yardbirds — not 'cause they were famous, but 'cause they were fuckin' cool. I got a fuckin' hard-on when I heard them, and I wanted to be able to duplicate that, so I learned how to play. You don't like to wallow in mediocrity when you're in a rock and roll band. You gotta take that risk and get out there. A lot of bands don't do that 'cause they don't have the talent to step out. We were really fortunate. We're really fuckin' good at what we do. We're supertalented, so we could move on. Left, right, up or down. Boy, we went down for a while, but it's time to go back up. I gotta tell 'ya, I'm walking around four feet off the ground right now. I don't know if I'll ever be excited as this. The heat is on, the focus is there, it's unbelievable! □

LOUDNESS

Japanese Rockers Ride The Winds Of **Hurricane Eyes** To The Top.

NOTHING TO LOSE

by Derek Rains

Eddie Malluk

Minoru Niihara: "This is our heaviest English language album ever."

Loudness' Minoru Niihara bounds onstage and addresses the throng of metal mongers in front of him. "Herro muddafukkahs," the Japanese vocalist blurts in heavily-accented English. "We gonna have some kind of big fun tonight." While the audience looks at one another in confusion, trying to decipher exactly what the diminutive Niihara is saying, guitarist Akira Takasaki unleashes a series of awesome guitar chords. Instantly, Niihara's problems with English are forgotten as the universal language of heavy metal transports the crowd on a high-flying journey of rock and roll excitement.

In a nutshell, these are the strengths and weaknesses of Loudness in one convenient package. On one hand, their difficultly in mastering the English language has hindered them from attaining international fame to match their status as Japan's leading metal unit. On the other, they've proven themselves to be one of the most electrifying live bands anywhere in the world. The group is intensely aware of both their strengths and weaknesses, and as they continue their latest world tour in support of their new LP, **Hurricane Eyes**, they've done something about it.

"We know that if you can't talk to the audience, you will never be a successful band," Niihara said in his carefully worded speaking style. "For Japanese people, English may be the most difficult language to learn because so many of the same letters are pronounced differently. Sometimes a 'p' is silent. Sometimes it sounds like an 'f', while in other words it's pronounced like a 'p'. That's very confusing. In Japanese, a letter is always pronounced the same way — though it may have different meanings. It's very confusing. But we've all been studying English hard, especially me. We lived in Los Angeles for a while, and we think we're beginning to understand the American mentality much better."

Annamaria DiSanto

Akira Takasaki: Acclaimed around the world as one of rock's top guitarists.

The members of Loudness decided to hang out in the L.A. rock and roll hotbed for a number of months so they could soak up the attitude and colloquial expressions that pervade that area's metal scene. While no one is about to confuse their lyrics with those of Motley Crue or Ratt, on **Hurricane Eyes**, Loudness have constructed their most Americanized album yet. Not only are the lyrics stronger but on this disc Loudness returns to the hard driving heavy metal sound that their first American releases, **Thunder In The East** and **Lightning Strikes**, lacked.

"This is our heaviest English language album ever," Niihara agreed. "Some of our early Japanese-language albums, like **Disillusion**, were as heavy as this. We feel much more comfortable with a heavy sound. With the last few albums we figured the way to break in America was to get music on the radio and on MTV. When we realized it was more important to appeal to the people who buy metal albums, we decided to make this a much more metallic record.

"It's funny," he added. "By returning to the sound that we like more, we also made a record that is more geared for what is happening in America these days. People are accepting heavy metal much more readily today than even a few years ago, and the response we've gotten to this record has been much stronger than it was to our earlier ones. I guess that proves that no matter where you're from, you have to play the music that's in your heart."

Ironically, just as Loudness' stock has been soaring, both in America and Europe, the band has encountered a slight problem back in the Orient. Apparently their loyal Japanese fans are a little tired of their heroes spending virtually all their time in foreign lands, practically ignoring the people who first brought them fame and fortune. Of course, such a reaction isn't new to the world of rock and roll, with bands ranging from the immortal Led Zeppelin right up to Def Leppard having felt the brunt of hometown anger once they discovered that the good ol' U.S.A. was truly the land of opportunity. For Loudness, however, the response of their fans back home has caused a bit of consternation within the group.

"We like to think that our longtime fans understand that Loudness has to continue to grow," Niihara explained. "They know that if we're still only playing in Japan, we would be very limited financially. Hopefully, they understand that we are ambassadors of Japan wherever we go. I think our Japanese fans should be proud we're showing that we are capable of playing rock and roll competitively with English and American bands."

Whether or not Loudness' Japanese fans understand the band's Americanized stance remains to be seen. But in the meantime, the group is busying themselves on the road, hitting every American village, hamlet and city that's large enough to power their mountain of amps. The band plans to stay on the road for the next six months, mixing headlining club appearances with opening act slots on major tours. That is, of course, unless **Hurricane Eyes** suddenly takes off and turns Loudness into the major attraction the band has always visualized themselves as being.

"I think we have a great deal to offer," Niihara stated. "Our songs are very good, our stage show is excellent, and in Akira Takasaki we have one of the best guitarists in the world. He's won a number of polls in both Japan and Europe, where he's been cited as the best rock guitarist. He's beaten Edward Van Halen and Ritchie Blackmore in those polls, so somebody must know how good he is.

"We have a lot of patience," he added. "If we don't become headliners this time, we know it will happen with the next album. We are committed to putting a great deal of time and effort into making Loudness a very successful international band. If it takes five more years, we will wait. But we do hope it will happen soon. We're ready to get onstage in front of 20,000 American people and play for more than 40 minutes. That's when people will really discover that we speak a very understandable language — and that's great rock and roll." □

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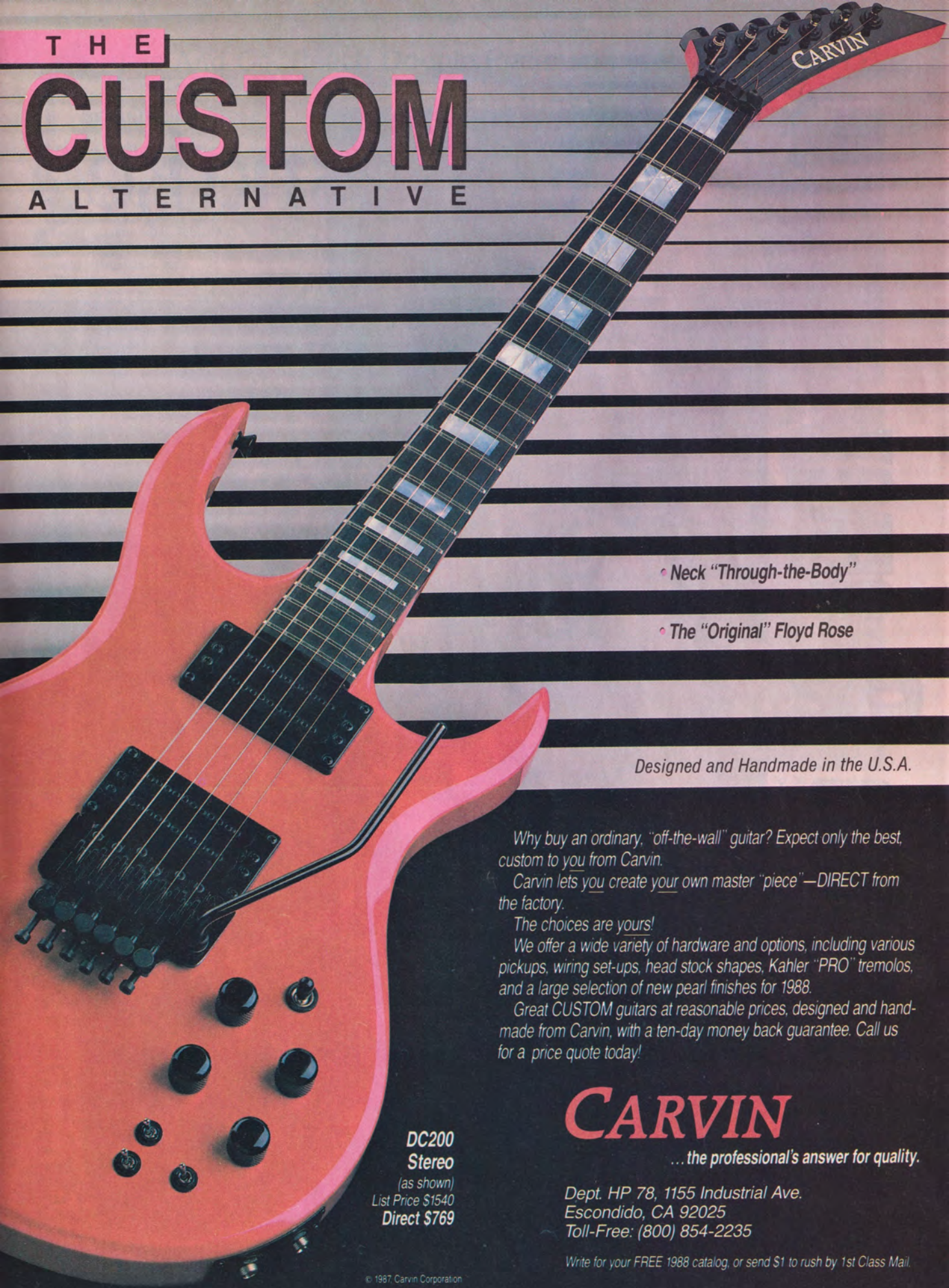

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David Coverdale: "This is really the life."

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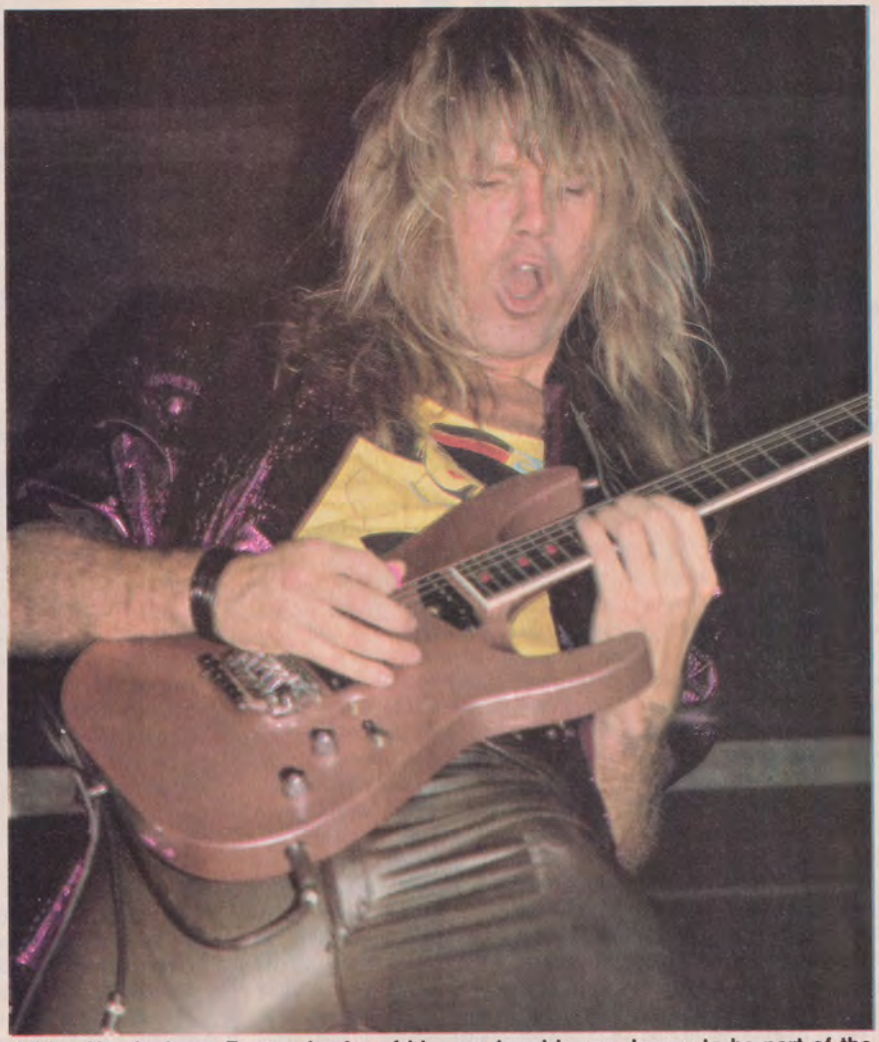
by Adrianne Stone

Annamaria DiSanto



Adrian Vandenberg: Former leader of his own band is now happy to be part of the Snake's metal machine.

You're a guest at a sumptuous Dallas hotel, straight out of the *Lifestyles of the Rich and Famous*. You open the drapes of your balcony window and look out at the private pool. What catches your eye nearly sends you reeling, because a mere dozen feet away lies Whitesnake's David Coverdale on a chaise lounge, tanning his muscular body.

This, you reason, is surely *the* life. But is it a dream or reality? Alas, you sadly realize, it must be reality because reclining next to the British vocalist is his lady of the moment, model Tawny Kitaen. "Mmmm," Coverdale confirms later, "Tawny is quite a woman."

Some of you might remember K*taen as the cover model for Ratt's **Out Of The Cellar** LP. However, she is perhaps better known as the fetching siren shimmying her way through Whitesnake's hit videos, *Still Of The Night* and *Here I Go Again*.

Yes, these are the same videos in which Coverdale only appears in quick flashes of vocal growls, pelvic thrusts and pouted lips. "I wasn't happy with the way I looked," he explains, referring to the visuals, "so I had a lot of my scenes edited out".

Though this might lead one to believe that Coverdale is overly modest, the man is certainly not without an ego. In fact, he and most of his band — especially bassist Rudy Sarzo and guitarist Adrian Vandenberg — look as though the bottle they pass around the dressing room is probably not Jack Daniels but L'Oreal. You see, all three of these gents are newly blonded (the two holdouts in coif coloration being drummer Tommy Aldridge and guitarist Vivian Campbell).

One might guess that this possibly significant move is in response to their tour with glamsters Motley Crue. Perhaps, if nothing else, the mass dyeing job is merely an effort to unify the image of the band. "Hey, it looks good," shrugs Coverdale as some stray curlicues flow across his handsome face. "Why not? There's no hidden message here. We just try to look our best."

As the rest of his band join him poolside, his thoughts turn to performing. After all, the fivesome will be taking the stage in the U.S. later that day for the first time in four years. The reasons for the delay — David's nasal infection and subsequent surgery, the recruitment of new bandmembers after the departure of Neil Murray, John Sykes and Cozy Powell, and the resulting recording postponements — are by now well-known.

On this day, as if to verify that the band still can be plagued by problems, Coverdale has found another reason to bemoan his luck. "We've just had ten thousand dollars worth of equipment stolen from our trucks," he mutters.

But Coverdale is a survivor. After nearly two decades in the rock and roll whirlwind, from his days fronting the luminous Deep Purple to eventually striking out on his own to form Whitesnake, Coverdale can now boast a Top 10 album, a disc that is now on the verge of going double-platinum. Further, when Whitesnake take the stage on the Motley Crue tour, they rouse the audience to cheer atop their chairs for the blues-based rockers. "We weren't sure what to expect," Coverdale notes. "Here we were, touring with an American hard rock band, half expecting the kids to tell us to go back to England. After all, our music is steeped in the blues, which is not what the American fans are used to hearing." He adds, smiling, "Also, some of us are just a little bit older than Motley Crue."

True, but the generation gap doesn't seem to have dented their rapport with the fans. Their songs still concern women and love, and lack thereof. Another strong tie with the audience is the rest of the band's background. Many remember Sarzo and Aldridge from their Ozzy Osbourne days (some might even recall Rudy from Quiet Riot), Vandenberg from his own band and Campbell from Dio's lineup. "This is a fine group of musicians I've assembled," agrees Coverdale. "We have no ego problems. They've all logged in time in the studio and on the road, and they keep things lively onstage."

Indeed, on that first gig at Dallas' Texxas Jam this summer, while Sarzo's foot was still encased in a cast, the beleaguered bass player still displayed his usual exuberance. He merely pulled a pair of red boots over his cast and hobbled rhythmically around the stage. Likewise, Adrian and Vivian cast off exciting six-string melodies for the 80,000 fans crowding the massive stadium, while Tommy provided a steady beat.

"Hello, Texas! How the fuck are you doing? It's been a long time!" David greeted the cheering throngs. Then, noticing the abundantly healthy home-grown women: "It's nice to see your titties are growing!" With that, the band launched into old favorites like *Love Ain't No Stranger*, and *Slow And Easy*, mixed in with the newer material. The music blared out from the three-tiered sound system, reverberating around the huge outdoor arena, blending with the whoops, hand-clapping and banner-waving we've come to expect at such festivals.

Several hours after the show, David walked down the backstage ramp, his arm linked through Tawny's. Someone asked him how he's doing. "How'm I doin'?" he said grinning widely at Tawny. "I'm doing just fine. This really *is* the life!" □

FASTER PUSSYCAT

shock treatment

by Paul Hunter

Latest L.A. Glam Rockers Tear It Up On Debut Disc.

What hath Hanoi Rock wrought? That early-'80s Scandinavian band made little commercial impact on this side of the Atlantic, but they certainly helped revolutionize the look, if not the sound, of heavy metal. In the wake of Hanoi Rock's demise a variety of West Coast bashers have emerged, each of whom have assumed aspects of that band's top-hatted silk-scarved "gypsy" look. From Guns N' Roses to Jetboy, a new generation of sleaze-loving glam masters have blossomed to prove that when an idea is ahead of its time, you just keep shoving it down people's throats until they catch on.

With that in mind, let's all welcome Faster Pussycat, an L.A.-based quartet who have taken the gutter-rock sensibilities of Hanoi Rock and combined them with influences ranging from Aerosmith to the New York Dolls. What they've emerged with is a sound and style that is instantly familiar, yet surprisingly vibrant and alive. For vocalist Taime Downe, guitarists Brent Muscat and Greg Steele, bassist Eric Stacey and drummer Mark Michaels a touch of the past and a healthy dose of the future are what make Faster Pussycat one of the hot items on this year's rock agenda.

"Look, we don't mind when people compare us to bands that we really admire," Downe said. "As long as they say there are touches of Aerosmith or the Stones in what we play, who can complain? Those are the greatest bands of all time. We think we're doing something a little different, but we've never worried too much about the originality of our music. We just want to play great rock and roll. It's been said that everything that could be played in rock and roll was done by 1957. Since then, it's just been people rehashing the same riffs over and over. We look at music as entertainment, and Faster Pussycat is entertaining. We've got the look and we've got the sound to make people stand up and take notice."

Formed in 1985 when Downe migrated to Los Angeles from Northern California, and named after a film by softcore porn king Russ Meyer (the flick was called **Faster Pussycat... Kill, Kill,** but more about that later), Faster Pussycat's members certainly aren't shy about admitting their debt to other groups. In fact, while Downe quickly defended the band's musical stance, he also didn't mind taking a respectful shot or two at the current kings of the L.A. rock scene Motley Crue.

"I think we've got a lot more flexibility in our music than they do," he stated. "That's not really a put-down of them — after all, we're on the same label. But their success has kind of forced them into a particular type of sound. We're both coming from the same place in a lot of ways — especially when it comes to being influenced by bands like Aerosmith — but what we've done with that influence is very different. I guess you can't argue with success, but we've got more of a gypsy spirit in our music than they do."

While Downes agrees that Motley and F.P. share a love for Aerosmith they also seem to share a love for the fleshy parts of the female anatomy. While the Crue has been extolling the virtues of the female form in their videos from **Girls, Girls, Girls,** Faster Pussycat have chosen to concentrate on one particular piece of feminine allure — the breasts. With lots of busty babes prancing around in their Russ Meyer-produced video for *Number On The Bathroom Wall,* Faster Pussycat have emerged as the self-proclaimed tit kings of rock and roll.

"We all have a thing about tits, especially me," Downe stated with glee. "They're unquestionably my favorite part of a woman's body, especially if she's got really big ones. That's why we always loved Russ Meyer's movies — he always had women with the biggest tits in the world in his flicks. Those chicks never saw their feet in their entire lives. His movies were always so sleazy that they naturally appealed to us."

> *"We don't mind it when people compare us with bands we really admire."*

"Having Russ produce our video was really great," Taime added. "He's a man who was really ahead of his time, a real visionary. Sex and rock and roll have a lot of things in common. They're both about finding things that turn people on, and Russ was the king of the softcore porn flicks. He just knew what people wanted to see — and that was lots and lots of tits."

Before we get too caught up in Faster Pussycat's video imagery, or in the band's own look, let's remember that this group landed a record contract on the strength of their music — a true rarity in today's rock world. Aided by the production wizardry of Ric Browde (the man who helped shoot Poison's **Look What The Cat Dragged In** to the top of the charts) and $30,000 advanced to them by their record label, F.P. set out to create an album that not only showcased their varied influences, but captured the band's sneering, streetwise persona. On tracks like *Don't Change That Song* and *Smash Alley,* they've done just that.

"We're real pleased with the way the album turned out," Taime said. "Working with $30,000 in a place like L.A. isn't easy because studio time is so expensive. But we knew that Ric could get the best from us, even on a low budget. He did Poison's album for even less money than ours, and look how well that one did. We've always believed it's the quality of the songs, not the amount of money you spend on the recording that matters. That's not to say we wouldn't like to spend a bit more next time if we get the chance. But even with a small budget this time, we were able to capture what this band is about.

"Now we want to get out on the road and play live," he added. "That's what we're really looking forward to. We're really burnt out on the L.A. scene. We've played everywhere out here; it's time for us to find out what the rest of the planet is like. We can't wait to find some real sexy chicks around the rest of the country. We promise them a good time — and a safe time. We believe in lots of sex, but safe sex. We never go anywhere without our rubbers." □

Ross Halfin/Photofeatures, Int.

Faster Pussycat

indie REVIEWS

by Andy Secher

RATING SYSTEM: ***** = excellent **** = very good *** = good ** = fair * = poor

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King Diamond Abigail

Former Mercyful Fate vocalist King Diamond has always been one of the most bizarre figures on the heavy metal scene, and on his latest LP, **Abigail,** the King plays his dark, demonic brand of rock to the hilt. Such songs as *Funeral, A Mansion In Darkness* and *Black Horsemen* drip with devilish imagery and haunted posturings. But instead of coming off as cheaply constructed ditties — like much of this brand of black metal does — King Diamond has constructed an album of power, passion, and conviction.
Rating:***

Sacred Child Sacred Child

Hailing from the fertile metal soil of Southern California, Sacred Child has managed to defy most of the area's rock cliches by creating a hot and heavy sound featuring the blistering vocals of Astrid Young. The attractive Ms. Young doesn't exactly come by her metal roots naturally — her older brother is none other than legendary folk-rocker Neil Young. But on tracks like *Bad As You Want It* and *Electric Thunder*, Sacred Child are as far away from folk music as you can get. With any luck, this band will be big-time-bound in the near future.
Rating:****

Masi Fire In The Rain

Italy has yet to prove itself as a hotbed for metal action. But young guitarist Alex Masi might put the country on the rock and roll map single-handedly. Armed with a vast array of guitar tricks — as well as a solid classical background — his debut disc, **Fire In The Rain,** shows he has what it takes to join the Malmsteens, MacAlpines and Chastains as a pioneer of the classical-metal fusion movement. Perhaps the most interesting element of Masi's style is his great fluidity — on songs such as *Rock Your Soul* and *Daybreak,* the notes seem to literally flow together. If you like the hottest in new guitar sounds, check this dude out.
Rating:***

The Accused More Fun Than An Open Casket Funeral

This column has received some heat recently for our apparent dislike of what is commonly called hardcore thrash. While that may or may not be a justified claim, bands like The Accused will continue to draw our wrath for their mindless, humorless, talentless brand of bashing. **More Fun Than An Open Casket Funeral** is an out-and-out embarrassment that can only be classified as a giant waste of vinyl.
Rating:*

Nuclear Assault The Plague

Fronted by former Anthrax bassist/vocalist Dan Lilker, Nuclear Assault is a band that packs every note they play with an almost lethal intensity. On their six-track mini-LP, **The Plague,** this group establish themselves as major contenders in the power metal derby. Lilker — along with bandmates Anthony Bramante, Glenn Evans and John Connelly — play with such unmitigated power, your stereo speakers will probably recoil in fear. **The Plague** certainly isn't an album for Bon Jovi fans, but if you like your metal loud and proud, then check out Nuclear Assault. ☐
*Rating:****

Sacred Child: Managing to avoid most of the Southern California rock cliches.

Marci Schmitz

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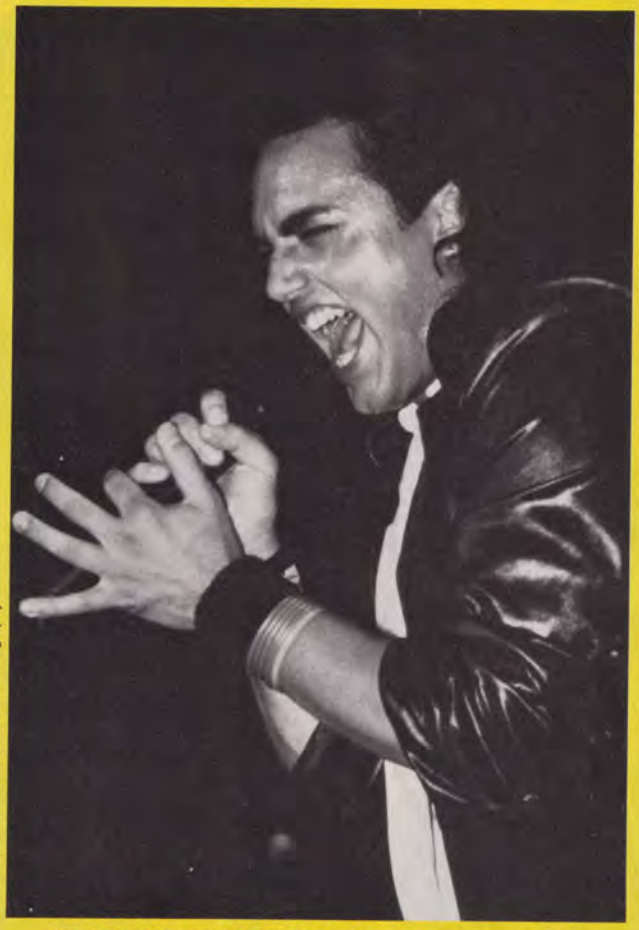

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Sam Hain

James Hetfield: With his injuries healed, he's working on lyrics for the band's next LP.

Metallica

by Rick Evans

The Bounty Hunters

Power Metal Masters Keep It Loose And Loud With **Garage Days Rerevisited.**

Metallica has reached the apex of the rock world by always doing things their own way. Never tell drummer Lars Ulrich, guitarist/vocalist James Hetfield, bassist Jason Newsted or guitarist Kirk Hammett that something can't — or shouldn't — be done. If the Metallica men want to do it, it'll get done. Take, as an example, the band's recent EP, ***Garage Days Rerevisited****, a six-song EP that perhaps no other major band in rock would have even considered doing. But for Metallica, marching to their own beat has always been one of their most endearing qualities, a fact we discussed with Ulrich during this recent conversation.*

Hit Parader: Lars, what motivated Metallica to do an EP like **Garage Days**?

Lars Ulrich: It's a long story. The fact is that when we returned home from the **Master Of Puppets** tour, we ended up using a rehearsal hall that was really too nice a place for us. It had all this incredible gear in it, but if we decided to spit on the floor or play too loud the people there looked at us like we were crazy. That wasn't for us. When we play we want to really just let loose and have some fun, so we decided to go back to playing in a garage that's near where we all live.

HP: The neighbors must have loved having Metallica blasting away down the street.

LU: Actually, it wasn't too bad. Jason's really good with his hands, so he took the responsibility of turning the place into a sound-proof rehearsal hall where we could play as loud as we wanted and not really bother too many people. Jason's great for that because he's got so much energy. He's always up at 8 in the morning, then he'll down a few Jolt colas and go right to work on the studio. So once we had a place like that to play in, we really got down to work. We just started jamming on a lot of tunes that we really liked, and from that the **Garage Days** EP emerged. But one thing I want to make sure people understand is that this is in no way to be considered Metallica's next album. This isn't the follow-up to **Master Of Puppets** — this is just us having a lot of fun.

HP: The songs on the EP are a strange assortment. How did you decide on them?

LU: Well, *Helpless*, which is the first song on the EP, was a song by Diamond Head, one of the lesser-known bands of the New Wave Of British Heavy Metal — which took place in the late 1970s. We had covered another one of their songs on the *Garage Days Revisited* which was the B side of a European single we did. We liked their material a lot, so

we figured we'd go in and butcher another one of their tunes. We did a song called *The Small Hours* by Holocaust because we just liked the feeling of that one. Then we covered *The Wait* which was originally done by Killing Joke. They were more of a new wave band than a metal group, but they were one of the first "doom bands." That song was a big change from the other songs on the album. We always get a kick out of doing something a little out of the ordinary.

HP: You also do *Crash Course In Brain Surgery* by Budgie. There's a great overlooked metal band.

LU: Yeah, they really were. And it's too bad they're not well known because they were great. That song's from their album **In For The Kill**, and that record just burns from start to finish. The lyrics are great too. They're really outrageous. But right after doing a great metal tune like that, we throw everyone a curve again by doing a two-song medley of songs by the Misfits, which was a great New Jersey band that we really admired. We jammed a lot on their song *Green Hell*, so we figured we'd include it on the EP. But this whole project was just done for fun. We enjoyed playing those songs and we hope the fans like hearing them. They've got to remember that we did all the recording in three weeks and the mixing in something like six days. On an album, we can't even agree where to go for lunch in six days.

HP: Speaking of albums, how does the EP's release affect your recording schedule?

LU: It really doesn't affect it at all. We're in a great position because all the people we work with at our management and at our label understand that it takes a little extra time for Metallica to do things. When we release an album we want it to be the best it can be, and if that means taking two years between albums, that's how long it'll be. When we came back from the European festivals we played last August, we really started getting serious about the material for the next album. Everyone had some great ideas, and we're working on polishing them up a bit right now. If everything goes well, maybe we'll be ready to have the album out by late spring. But if it's not ready by then, we're not gonna rush it.

HP: How is the material shaping up at this point?

LU: It's real good, and real different. Obviously having Jason in the band has changed our sound and our songs a little. He's writing along with everyone else, and the new songs are slowly coming together. I think this will be a very strong album. It'll be very heavy, yet very different from what we've done before. We always like to try different things and not repeat ourselves.

HP: You have a new video out that features some of your best moments while Cliff Burton was in the band. How did that project come about?

LU: We like to do things a little differently, and since we've never been big on doing videos, we figured we'd do one that was really unusual. A lot of the material on this tape was compiled from "bootleg" videos that our fans had shot at concerts. Most of the bands these days do a live video by renting a hall then filling it with ten cameras and a monster recording unit. The clips on our tape are mostly from hand-held cameras with mono sound. A couple of them are from shows that we shot on our own, but most come right from the fans. They all feature Cliff, and in a way this video represents an end to Metallica's first era.

HP: Do you see this video as being a tribute to Cliff?

LU: In a way it is, but we're trying to be very careful with the way it's being marketed, because we don't want people to think that we're trying to cash in on what happened to Cliff. He wouldn't have wanted that, and neither do we. Cliff was a great bassist, and he's missed by all of Metallica's fans, so this is a tape that's really geared for our true fans, the ones who want to remember what it was like in the early days.

HP: How do you react to knowing the impact Metallica has had on the rock world in recent years?

LU: It really is amazing. I realize it because I read that in magazines and hear people say that. But it's not like I call up James every day and say, "Hey man, we're really having an impact." We're not really that aware of it. We're just being Metallica, and if that's enough to make an impact, then that's great. It's a great compliment when a lot of groups cite you as a big influence on their music, but it certainly wasn't something we set out to do. All we've ever wanted to be is the best band we can. □

"We're still not really aware of the impact we've had on people."

Ross Halfin/Photofeatures, Int.

Lars Ulrich: "If we spit on the floor of the studio, people looked at us funny."

by Andy Secher

TEXAS JAM

America's Metal Festival

Hit Parader Looks Back At America's Premier Hard Rock Event.

Gene Kirkland

Tesla's Jeff Keith: One of the Jam's top performers.

There's something special about 80,000 metal-mad rock fans when they gather in an almost ritualistic celebration of sight and sound. Add to that a 100-degree Texas sun, enough beer to float a battleship and nine hours of topflight hard rock action, and what you end up with is the Tenth Annual Texxas Jam.

During its decade of high-decibel doings, the Jam has emerged as America's premier metal festival. An appearance at the Jam almost guarantees an artist eventual fame and fortune — as evidenced by such past performers as Bon Jovi and Dio.

This year's beer-soaked bash featured the likes of Whitesnake (making their first stage appearance in over two years), Aerosmith, Tesla, Farenheit, Poison and the headliners, Boston — who, as if to top Whitesnake, were making *their* first public appearance in *seven* years. Boston's inclusion in the line up caused some dismay among the revellers, who seemed to be there more to bang their heads than to listen to Tom Scholz's brand of sanitized pop-metal.

"Hey," one sweat-soaked guy in a Metallica T-shirt yelped. "I came here to rock. Boston's gonna put me to sleep. I want my ass kicked, not a bunch of love ballads."

There were those, however, who had spent their $22 for a Jam ticket expressly to hear Boston. "I don't really know that much about some of the other bands," one attractive young lady explained. "But I love Boston. I have their album and I play it over and over again. Even my mother seems to like it."

With the crowd evenly divided between metal mongers who had come to hear Aerosmith and Whitesnake, and "preppies" who were there specifically for Boston, Texxas Jam '87 promised to provide as much excitement in the audience as onstage. But whether it was due to the oppressive heat and humidity or the high spirits of the fans, there was virtually no violence to speak of. In fact, except for one minor incident that occurred outside the Cotton Bowl — the massive arena that houses the Jam — the police reported no injuries and no arrests, just dozens of cases of heat prostration.

While the fans were suffering from the heat, so were the bands. Poison's Bret Michaels, a diabetic who always has to worry about sweating too much, admitted to being "scared shitless" by both the heat and the chance to play in front of 80,000 fans. Considering that only a year ago, the biggest audience that Poison had ever played to was 2,000, one could understand Bret's apprehension.

"Man, I can't even imagine 80,000 people listening to us at one time," Michaels crowed. "We're likely to go out there, see everyone and just drop our pants. We'll probably be too damn scared to play a note. But we figure if we drop our pants, at least the people will have something to laugh at."

Actually, Poison's tight 40-minute set provided the first highlight of the day. Following a rip-roaring show by Tesla — whose high stepping vocalist Jeff Keith proved himself to be one of the strongest young voices in rock — the Poison boys took the stage, bedecked in flowing robes and silk scarves. After dishing out a

heaping helping of material from their platinum platter **Look What The Cat Dragged In**, Michaels announced, "We've got a special friend with us today. We'd like to bring out the king of rock and roll himself." With that, Kiss' Paul Stanley bounded onstage to lead the band through a spirited rendition of the Kiss classic, *Strutter*.

"I love popping up at events like this," Stanley said shortly after coming offstage. "I've never had the chance to play Texxas Jam with Kiss, but I've heard so much about it over the years. It's lived up to what I expected. The fans are crazy. The thing is, I was so nervous about going onstage, I didn't even hear them cheering while I was up there."

The well-structured Jam schedule went like clockwork. The half-hour between-set breaks were a frenzy of on and offstage activity, as one band's gear was dismantled and taken off while the next group's gear was set up. Following Poison's set, one of the day's most eagerly anticipated events took place — the return of Whitesnake. With the band's self-titled LP riding high in the charts, and vocalist David Coverdale having assembled an all-star lineup including guitarists Vivian Campbell and Adrian Vandenberg, the Snake's show had the crowd primed and ready.

Living up to expectations, the band put on a nonstop orgy of blues/metal, featuring their recent hits *Here I Go Again* and *Still Of The Night*. With Coverdale using his microphone stand like a giant phallic symbol, and the guitarists cranking out riff after riff of metal magic, the Snake showed that their return to the rock world was going to be a successful one onstage as well as on vinyl.

"It felt so wonderful being onstage again," Coverdale said as he dried off after the set. "Playing live is a little like riding a bike; once you learn you don't forget — though I do imagine I'll be more than a bit sore tomorrow. Oh well, that's a good excuse for a massage."

As the sun finally began to set — dropping the temperature all the way down to 95 — the crowd's fervor seemed to rise in anticipation of Aerosmith. No doubt about it, while there may be younger, hungrier bands on the scene who have ripped off Steven Tyler and Co. for all they're worth, these Bad Boys from Boston remain unquestioned masters of the rock form. From the traditional flowing scarves that adorned Tyler's mike stand, to the calling-card riffs issued by guitarist Joe Perry, Aerosmith still packs a wallop like no other band around. During their 90-minute set, the band played hits like *Back In The Saddle* and *Dream On*, as well as selections from their latest LP, **Permanent Vacation**.

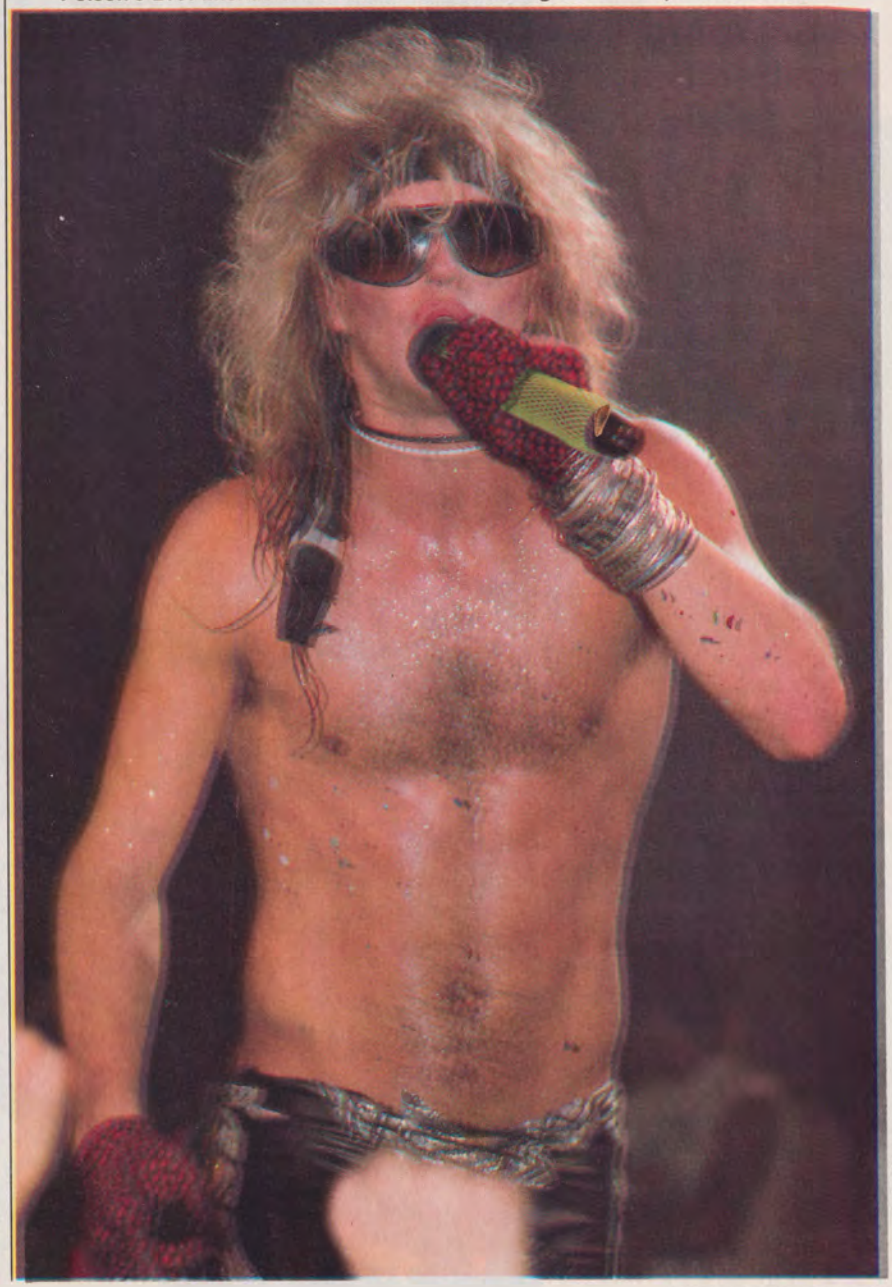
"This is where this band comes alive," Tyler happily explained backstage. "After spending so many months in the sutdio working on an album, you wouldn't believe how good it feels to go onstage and just let loose."

As soon as Aerosmith's set was over, a number of day-long Jammers decided they'd had enough and headed for their cars. But the majority of the crowd waited patiently for Boston's technicians to make sure everything was perfect for the group's long-overdue return to the concert stage. Once the group appeared, however, it was apparent that the extra time and preparation had gone to good use — the band's sound was spectacular! Relying on a series of computerized guitar effects, Tom Scholz and crew created a melange of tones that blended into Boston's uniquely rich, textured sound. All the hits were there, from *Don't Look Back* and *More Than A Feeling* right through the platinum-plus material featured on **Third Stage**.

As the last notes of Boston's set wafted through the Cotton Bowl, the tenth Texxas Jam drew to a close. Both the fan's and the band's happy faces proved that it had been a rowsing success, and as the sunburned and slightly soused crowd piled into their cars for the long ride home, they all seemed to express enthusiasm for coming back next year.

"Man, missing a Texxas Jam would be like missing the Super Bowl," one guy who had driven from Houston for the event concluded. "I only wish this would stretch on for three or four days," a young woman echoed. But the best summation of the day's activities came from a barefoot young man dressed only in a giant Texas flag. "Heavy metal and Texas go hand in hand," he said. "The only way I'd miss a Texxas Jam is if someone killed me, and once my parents see what I did to their car getting here, that just might happen."□

Poison's Bret Michaels: He had the crowd eating out of the palm of his hand.



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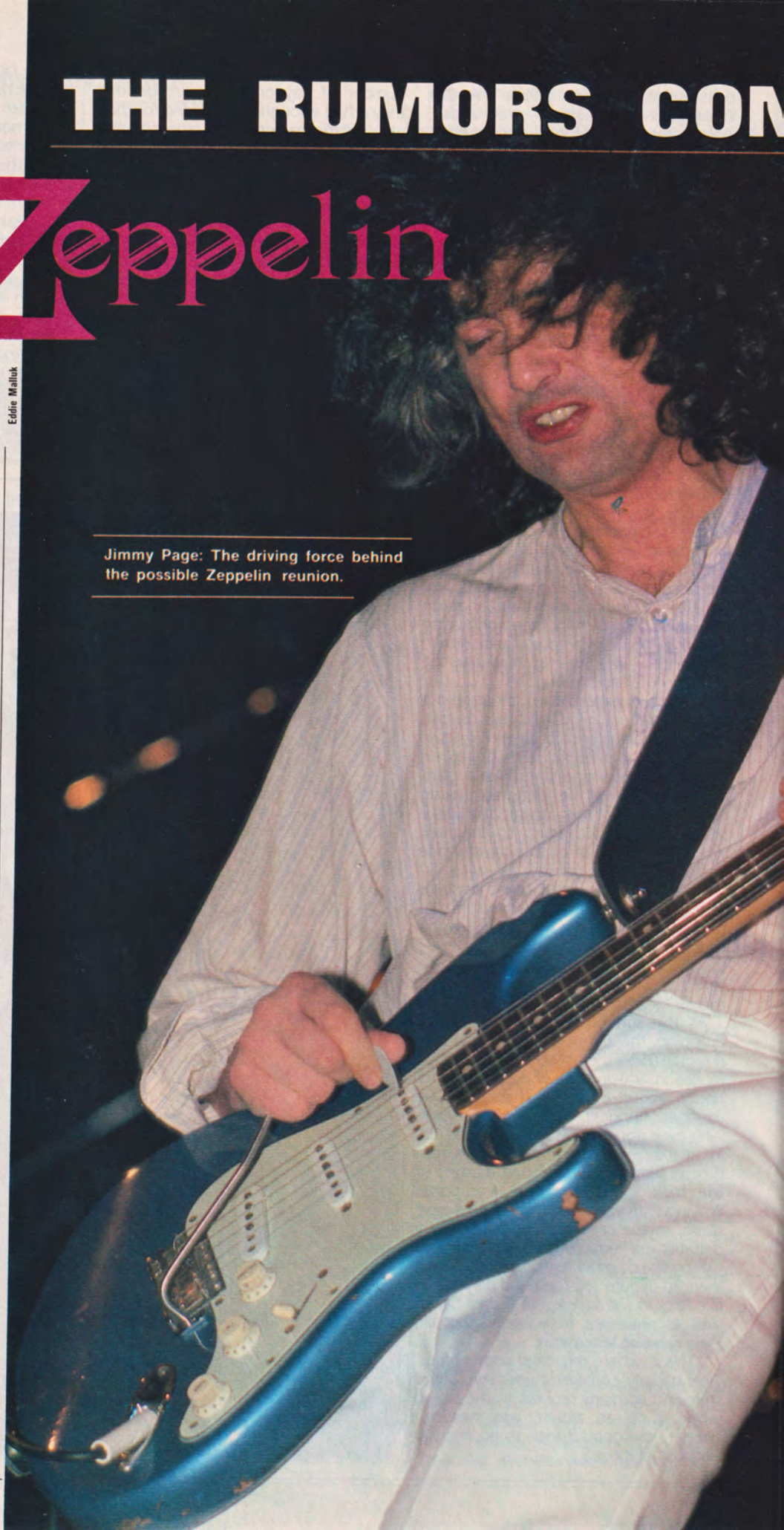

Eddie Malluk

Jimmy Page: The driving force behind the possible Zeppelin reunion.

by P.J. Merkle

New Stories Circulate Concerning Possible Band Reformation.

By now you've been teased, intrigued and tantalized by the spate of rumors regarding a Led Zeppelin reunion. Heck, this magazine alone has run no less than four stories indicating that, any day now, Jimmy Page, Robert Plant, John Paul Jones and a mystery drummer would once again unfurl the mighty Zep's metallic banner. Needless to say, nothing concrete has yet lent credence to these tales of intrigue. But to add more fuel to the Zep reunion fires, it now seems that Page, Jones and new drummer Jason Bonham (son of the band's late, great Bonzo) have agreed to work together as Led Zeppelin — but only if the enigmatic Plant can be lured on board.

"You'll just have to talk to Robert," Page stated during a recent visit to new York. "We've been in touch, and the Zeppelin matter has been discussed. But he's spent a great deal of time and effort establishing his solo career. Quite honestly, he's a bit reticent about throwing away all that work on a project that may or may not succeed."

Of course, Page is being overly modest to consider any Zeppelin project as risky business. After all, Led Zeppelin remains the single most influential hard rock band of all time. Their album sales now total in excess of 15 million, and concert revenues from their last U.S. tour remain a record high. It's virtually a foregone conclusion that any Zeppelin reunion album or tour would rank among the most eagerly anticipated events of the 1980s.

TINUE

The event that is perhaps responsible for again prompting these reunion talks is the emergence of Page's recent solo LP — an album that just *happens* to feature guest performances by Plant, Jones and Jason Bonham. While the material on the Page collection is highly eclectic, running from acoustic guitar showcases to all-out crunch rockers, the music shows Page to be in fine form — something that had been questioned by many, including Plant, in recent months.

"Jimmy can be the most charismatic, talented man in the world," Plant stated recently. "When he showed up for some of the shows on my last tour, there was no question that there was magic onstage. He's a fascinating man, but I wonder if the grind of a permanent band situation is best for him at this time."

Much of Plant's concern stems from rumors of Page's ill health, which have surrounded the guitarist since the beginning of his career in 1963. Back then, when he was still a studio musician who had yet to join the legendary Yardbirds, he suffered from glandular fever, a rare disease that continued to crop up at unexpected moments over the next decade. In addition, Page's continued fondness for the most extreme elements of the rock and roll lifestyle have remained a cloud over his artistic life.

According to those close to Page, the guitarist has made a sincere effort to clean up his act in recent years, beginning when he first put together the Firm with vocalist Paul Rodgers in 1984. During that band's brief and relatively undistinguished life, Page often appeared weak and almost incoherent onstage, rarely displaying the death-defying guitar dexterity that marked his work with Zeppelin. Though no official announcement of the Firm's demise has been offered, it now appears that Page has put everything except a Zeppelin reunion on the back burner.

"We played some satisfactory music," Page said in apparent dismissal of the Firm's artistic contribution. "I know Paul is involved in some solo work, and to be honest, we really haven't been in touch recently. I feel at the moment my interests lie elsewhere."

Let's assume for a moment that the various obstacles of Plant's reluctance and Page's fragile health can be overcome, and Led Zeppelin does in fact get back together. What can the world's metal maniacs expect from such a reunion? Can Zeppelin in late 1987 hope to even remotely resemble the band that first turned the rock world on its ear nearly two decades ago?

"All the people involved with Led Zeppelin have grown immeasurably," John Paul Jones said. "But the most unusual thing is that no matter what kind of music we may be playing in our own careers, once we get in a room together, the music we make sounds like Led Zeppelin. In a reunion situation, perhaps some of the bluster of earlier days might be replaced by a more cerebral approach, but then Zeppelin was never just a thrash-out-the-riffs kind of band. I believe any new music that would be created would bear an unmistakable mark."

One final question surrounding this possible reunion is how the band's long-standing fans would accept Jason Bonham in his father's legendary drum slot. Jason's style has often been compared to the late Bonzo's, but is it possible for a man still in his early 20s to work in conjunction with men who have over 60 years of combined experience between them? Bonham, for one, thinks it is.

"I've known everyone in the band since I was a baby," he said with a laugh. "They're all like uncles to me. I've always had the utmost respect for them and for the music they produced, but since I was around during the band's tours, I feel comfortable when I'm around them. I remember playing drums with the band on the very last Zeppelin tour. My father had walked out into the hall during a sound check, and I just sat down and started to play with the band. I remember him saying that it was the only time he really understood how powerful Led Zeppelin was. I can't think of a higher honor than to be able to work, as my father did, with some of the greatest musicians on earth. It certainly would be fun if it happened." □

Ilpo Musto/London Features

Robert Plant: The band's reformation lies in his hands.

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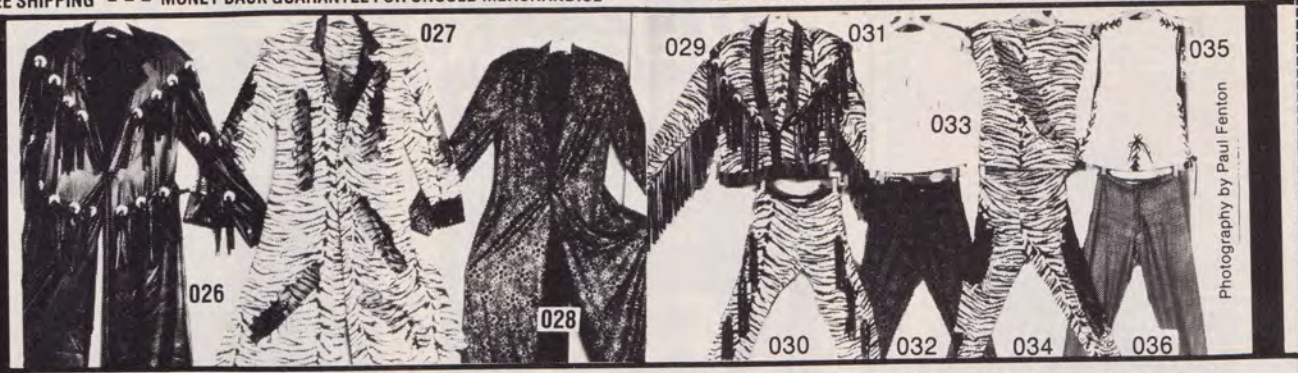

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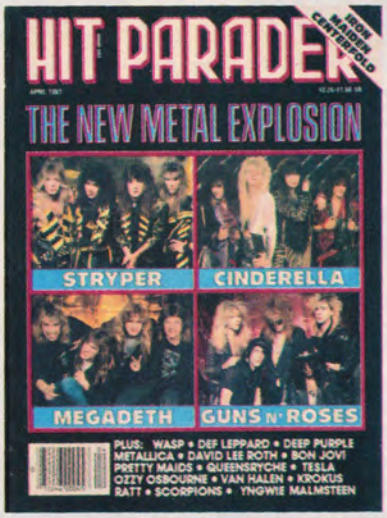

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Mar. 87

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October, 1986
Metallica — Thunder And Lightning
Jimmy Page — Exclusive Interview
Dio — Fighting Mad
Judas Priest — Living To Rock
Deep Purple — Grace Under Pressure

September, 1986
Van Halen vs. David Lee Roth
Ozzy Osbourne — Crazy Like A Fox
Motley Crue — On The Razor's Edge
AC/DC — Men Of Mystery
Bon Jovi — Heating Up The Night

August, 1986
World Exclusive: Led Zeppelin
WASP — Blood, Sweat And Tears
Dokken — Dreams Of Greatness
Motley Crue — Entertainment Or Death
Ratt — Don't Look Back

May, 1986
Van Halen — Back To Basics
Queensryche — On The Prowl
Kiss — A Piece Of The Action
Vinnie Vincent — Ready To Invade
Lita Ford — Trial By Fire

April, 1986
Judas Priest — The Metal Avengers
Def Leppard — Slow And Steady
Ozzy Osbourne — From Here To Eternity
Motley Crue — The Kings Of Sleaze
Black Sabbath — Return Of The Iron Men

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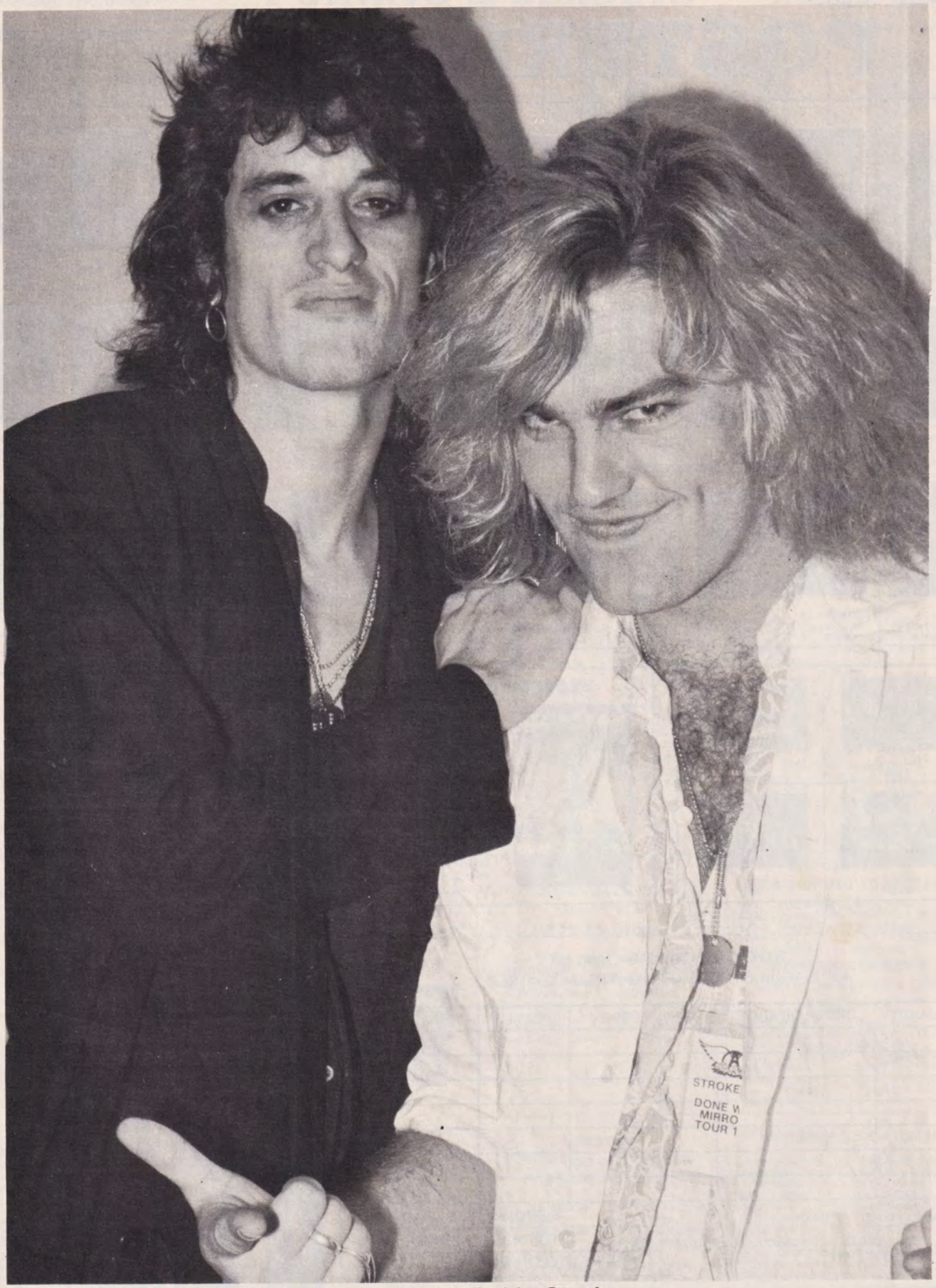

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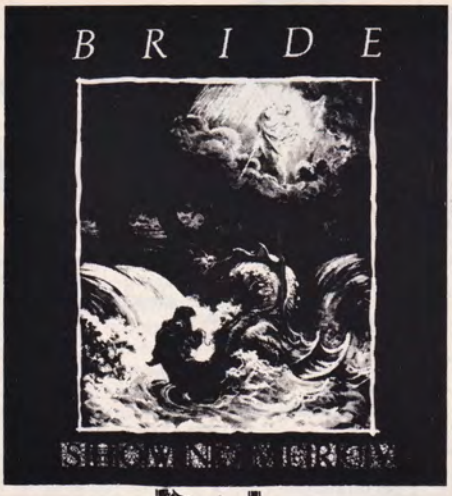

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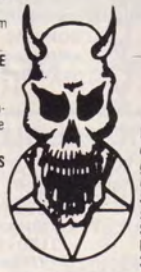

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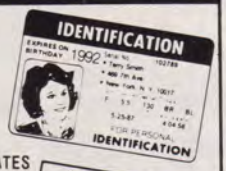

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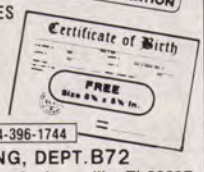

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INSTRUMENTALLY speaking

by Michael Shore

If you read **Instrumentally Speaking** with any degree of regularity, you may have noticed that we feature Ibanez guitars a lot — we may even be close to establishing some sort of record. No, there isn't any sweetheart deal going on. It's quite simple, really: Ibanez makes really fine guitars at great prices for the quality — and quality on a reasonable budget is always the first consideration for **Instrumentally Speaking,** since we know most of you who read this just can't afford the highest-priced gear. With Ibanez on the scene, you don't have to spend an arm and a leg on equipment either.

Furthermore, Ibanez is *not* a company that rests on its laurels. They've been a respected presence in the field for at least a decade now, and they *still* keep improving their product. That's the other reason we keep covering them here; they keep coming out with irresistibly good new instruments. Latest case in point, the new 1987 Roadstar II Pro 540 series of guitars.

The Pro 540s come in three models — the 540R, for "Radius"; the 540P, for "Power"; and the 540S, for "Saber." The Saber and Power models are shown here — the Saber distinguished by its top-mounted, strat-style angled output and its three black-chrome mini-toggle pickup switches. The Power (and Radius) have three chrome pickup switches and the more conventional side-mounted, flat output hole on the lower rear bout of the body. These are only some of the subtle differences between these three excellent guitars.

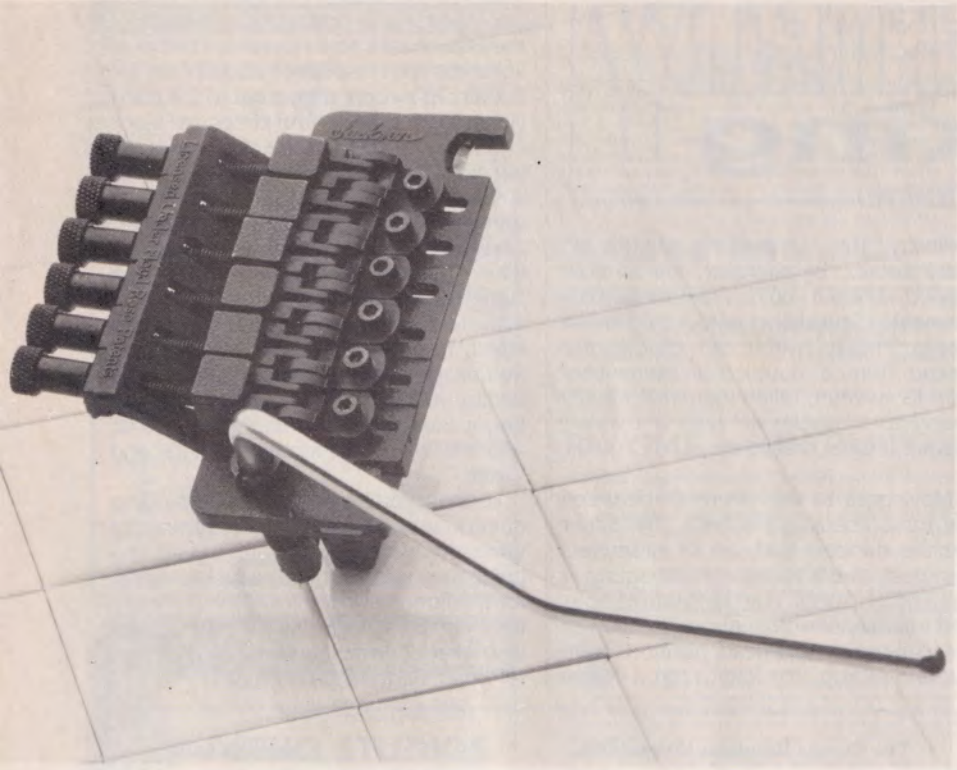
But first the similarities: all three Roadstar Pro 540 axes have sleekly designed Strat-style bodies; maple necks with 22-fret rosewood fingerboards; Strat-style headstocks that are angled back from the neck to help with alignment, intonation and sustain; the Ibanez Edge locking / fine-tuning tremolo bridge with Top Lok III nut-clamp and fine-tuner "backstop" smartly angled away from the bridge so it won't interfere with the player's hands; one volume and one tone control knob; and *the* 80's pickup alignment — three in all, with two single-coils in the neck and middle positions and a humbucker at the bridge. In the cases of these three guitars, Ibanez uses their IBZ USA single coils and IBZ USA humbuckers, which all provide the kind of high output, clarity and wide tonal range that today's music demands. All are activated, very conveniently, by their own mini-toggle switches, for maximum tonal flexibility. The humbucking pickups on these babies, by the way, are all coil-tapped, which if you're a regular **Instrumentally Speaking** reader, you know means that a switch can change the pickup from a double-coil humbucker with its sweeter, fuller, more mid-rangey sound to a single-coil with a thinner, sharper, edgier character.

Now back to the difference between the three Roadstar Pro 540s. The Saber has the thinnest body at 38 millimeters thickness, and it's made of mahogany; it has a bolt-on neck, chrome control knobs and a push-pull volume knob to activate the coil-tap on the lead position humbucking pickup. The Radius has a 45mm thick body of basswood, which is one of the newest and hottest body-woods of the 80s, thanks to its peculiar combo of lightness with resonance and density for sustain; its neck is connected to the body via a tilt-joint, its control knobs are black and its *tone* knob activates the humbucking pickup's coil-tap effect. The Power has a 45mm thick body of alder, the traditional wood used for Strat-style guitar bodies; tilt-joint-connected neck, "Cosmo Black" control knobs, and the "Duo Switch" tone knob (as on the Radius) to activate the humbucking pickup's coil-tap effect. The Sabers are available in Sunset Red, Black Cherry and Black finishes; the Radius models in Black, Pearl, metallic Bright Blue Burst and Bright Red Burst; and the Powers in Magenta, Black and White.

So there you have it: three outstanding guitars, all similar yet different. No matter what, you can't go wrong. Oh yeah, the prices: suggested list for the Saber is $845, for the Power and Radius $799. For more info on these and other fine Ibanez instruments, write Ibanez, 1726 Winchester Road, Bensalem, PA 19120. □

The Ibanez Roadstar II Pro 540S...

...and the 540P

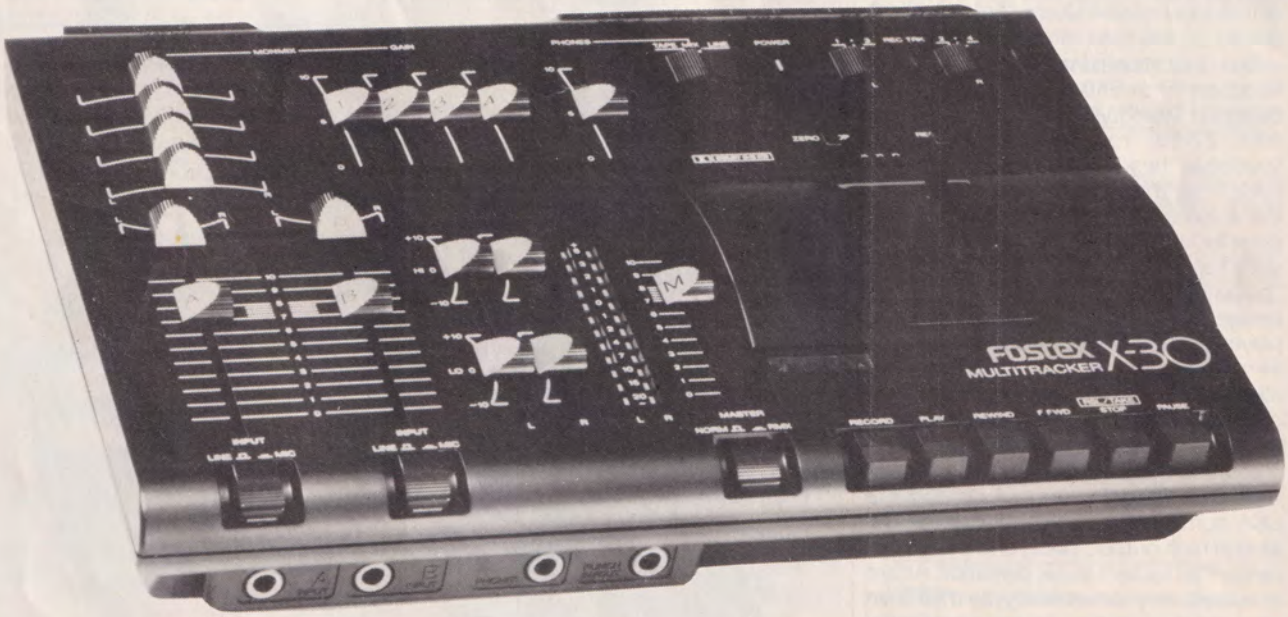


Jackson Tremolo

Jackson, creator of some of rock's hottest guitars, have just released their own state-of-the-art locking tremolo system, the JT6. Licensed by locking-tremolo pioneer Floyd Rose, it features horizontal micro-tuners that are safely out of the way of the player's hands yet still easily accessible. They also have longer throw to make tuning easier and more precise. The flat, square string-lock cover plates are also designed to form a smooth surface that won't interfere with the player's hands. The saddlepiece slots are designed with a subtle curve to ensure maximum string life and as little drag as possible. The tremolo arm snaps into a spring-loaded socket with a simple push, and the replaceable bushings on the yoke allow for precise and reliable drag to keep the arm in place yet smoothly moveable. And the accompanying string-locking nut-clamp (not pictured) can be tightened or loosened with a dime or a penny, so there's no need to search for little Allen wrenches anymore. Suggested retail price: $199.95. For more info, write Charvel Guitar Co./IMC, P.O. Box 2344, Fort Worth, TX 76113.

FOSTEX X-30 MIXER

Fostex, one of the most accomplished and respected makers of studio recording equipment — like those massive, complicated mixing boards — have introduced a budget-priced home-recording cassette mixer that should be a boon to do-it-yourselfers everywhere. The X-30 is a four-track cassette mixer that takes a quantum leap in ease of use. With its good sized, easily read, numbered and lettered slider knobs, you can tell at a glance what the status of each position is — which means you'll learn how to work one of these babies that much quicker, so that when you do graduate to the big leagues and end up in a studio with a producer you hardly know, at least you'll be able to tell what he's doing to your music. Just because this mixer is easy for beginners with thin wallets to afford and use, that doesn't mean the X-30 is a cheapo deck. No way — it's got Dolby B and C noise reduction circuitry, a 4 x 2 dedicated sub-mixer so you can overdub and bounce tracks, and even a "rehearsal/take" function with the optional Model 8051 foot pedal remote control. All this for only $499 list price. Bravo, Fostex! For more info, or just to thank them, write Fostex Corp. of America, 15431 Blackburn Ave., Norwalk, CA 90650.



JB Player Wireless Guitar System

J.B. Player introduces its Wireless Guitar System — a wireless transmitter *and* a quality guitar designed especially for it. The guitar features a lightweight, rugged built-in antenna; top-of-the-line EMG low-impedance pickups which are practically made for wireless stage use in the popular array of two single-coils in the neck and middle positions and a humbucker at the bridge; a Precision Tune locking-tremolo bridge with fine tuners and nut-clamp; maple body and maple neck with 22-fret rosewood fingerboard. The wireless transmitter features the latest in sophisticated RF technology, with a quartz-locked oscillator and a compander circuit for high-quality sound without interference or dropouts. It's FCC-approved, is powered by two 9-volt batteries, has a 100-foot range and can even be used with a standard guitar cord for conventional playing. For more info on this welcome landmark innovation, write J.B. Player, 21115 Devonshire, Suite 143, Chatsworth, CA 91311.

GHS PRACTICE AMP

This is the new GHS A85 Practice Amp. So, you ask, where's the speaker cabinet? See those headphones? We said *Practice* Amp — as in you use this to practice or play without disturbing anyone else. It plays clean or with distortion, can be used with outboard effects pedals, measures just 3-3/4" by 2-3/8" by 1", and can be used with electric guitars, basses or keyboards. It comes with a stereo headset and 9-volt battery, and costs only $53.50 suggested retail. Remember, you can use this baby to practice at home without disturbing mom and dad, take it to the beach or anywhere else to practice with, use it onstage between songs or sets to check your tuning and be able to hear yourself above the din of a live gig, or you can practice on the plane or the bus or in the car between gigs on the road. The possibilities go on and on. For more info, write GHS Corp., 2813 Wilber Ave, Battle Creek, MI 49013, or call toll-free at 1-800-253-2263.

STAR TALK

by Adrianne Stone

Metal's Biggest Stars Reveal Their Secrets.

by Adrianne Stone

Each month *Star Talk* brings you personal stories from some of your favorite rock stars. Ever wonder what Jon Bon Jovi's favorite pig-out food is? How Lita Ford stays in such sensuous shape? What the strangest thing that's ever happened to Stephen Pearcy is? *Star Talk* tells you that... and more!

This month's question: *It seems that most successful rock bands live either in Los Angeles or New York. Do either of these cities hold an appeal for you?*

TOM KEIFER (CINDERELLA): "I'd been out to L.A. before we hit big, because we mixed our first album out there, but I prefer the East Coast. L.A. was a fun place to visit, but everything is so temporary out there. I mean, I like to shop out there, but I wouldn't want to live there!" (Tom lives near Philadelphia.)

GEOFF TATE (QUEENSRYCHE): "L.A. is a nice place to go for a while and visit. I wouldn't wanna live there. People from New York can't stand anything about the West Coast. Everyone is so laid back and, 'Oh, my energy isn't right today'. East Coast people say, 'Fuck that, I'm just gonna do it!' and they're real wired and happening. That's why I like New York. I plan to move to New York when the finances are right, because I feel very comfortable there. In L.A. I just don't feel comfortable." (Geoff lives in Seattle, WA).

OZZY OSBOURNE: "I was thinking of moving to Connecticut and getting a big house with a garden. It would be a nice place to raise my children, not like England, where it's always so grey and cold. But I change like the wind. Living in London, at the end of the day nobody bothers me much. I can just walk around the shops and people might notice me or they might not. It's not as heavy as it is in the U.S. It sort of brings me back to basics. The TV shuts down at 11:00, so I can't sit around all night watching MTV and getting brainwashed." (Ozzy lives in England, but has a home in L.A.)

VINNIE VINCENT (INVASION): "I'm originally from Connecticut. I lived there almost all of my life, until I came out to L.A., in 1978. I knew I was going to make it, but I knew that I'd have to come to L.A. to do it. There's so many talented musicians out here."

WARREN DeMARTINI (RATT): "I'm originally from Chicago. When my family moved out West, I became a lot more outdoorsy. Back East, in the wintertime you don't really go out much 'cause it's so cold out, whereas on the West Coast, you go out all the time. I've often wondered whether I'd be where I am today if we hadn't moved. I think I would have still been into music and eventually played in a band, but who knows how far I would have gotten if I had stayed." (Warren lives in Los Angeles.)

JACK RUSSELL (GREAT WHITE): "I have an apartment right across the street from the beach in Southern L.A. The best thing about it is I can just walk out to the water. The view is great too, and I go fishing whenever I have the time. Also, I'm only twenty minutes away from Hollywood if I want to hit the clubs. I wouldn't live anywhere else."

JON BON JOVI: "I grew up in Sayreville, New Jersey. Even when I was living in Manhattan, I never really hung out in the clubs or made the scene. Now, I live in a one-bedroom apartment on the beach in New Jersey and it's perfect. Record company business is the only reason I come into Manhattan, so there's no reason for me to live in New York."

AXL ROSE (GUNS N' ROSES): "I came out to L.A. from the Midwest a few years ago. I once hitchhiked to Queens and spent the night in a schoolyard. This black guy came up to me and said, 'You know where you are? You in the jungle! You gonna die!' I got outta there fast. For a long time, though, I had no place to live in L.A. and I just crashed wherever I could." (Axl finally has a place to live in L.A.)

RUDY SARZO (WHITESNAKE): "I love Los Angeles. I'm originally from Cuba, so I need a place where it's warm." □

Whitesnake's Rudy Sarzo: "I need a place where it's warm."

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